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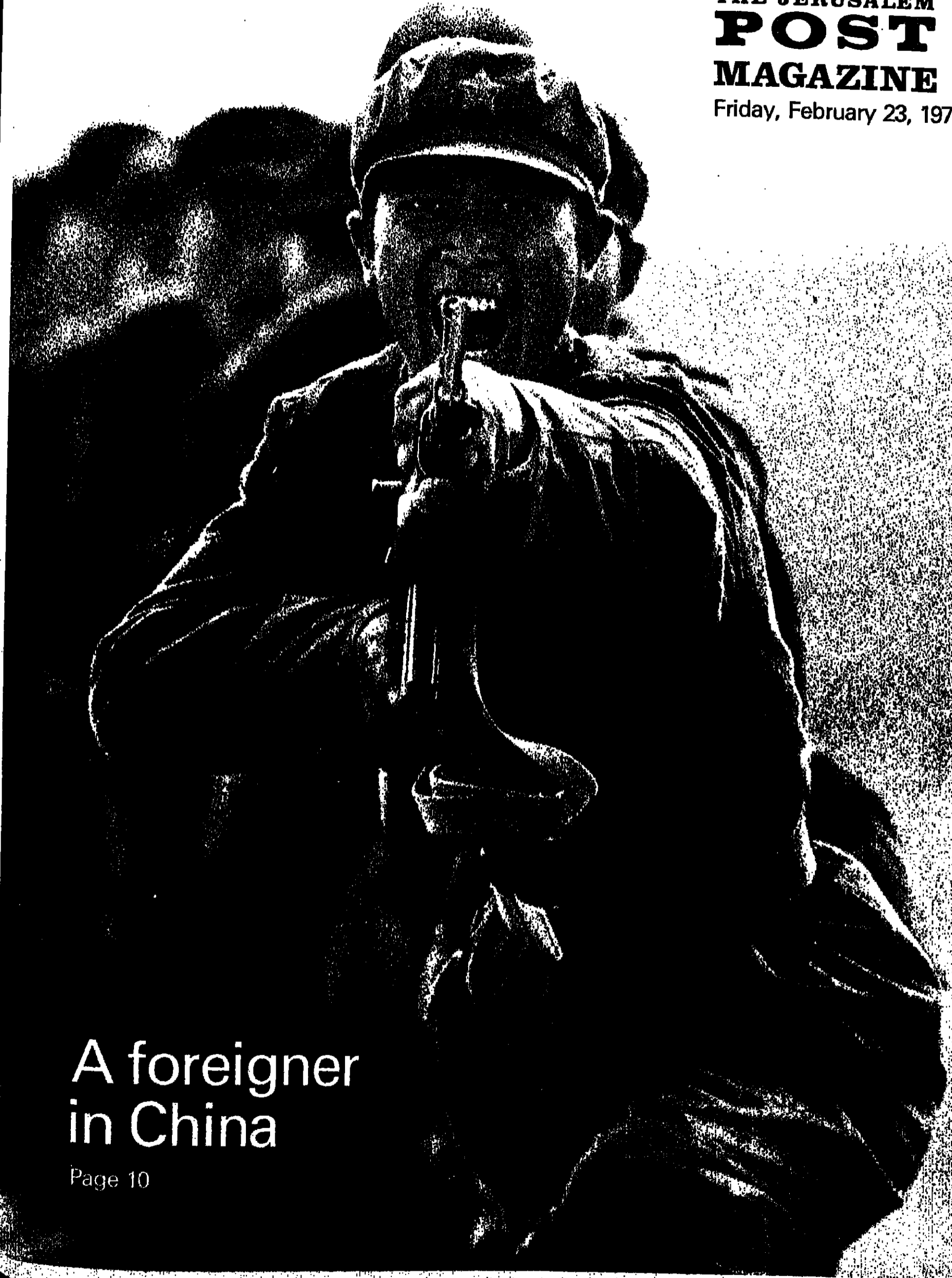
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THE JERUSALEM
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A foreigner
 in China

Page 10

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ALYAH & ABSORPTION INFORMATION COLUMN קליטה

Successful absorption is a key to increased aliyah. The Ministry of Immigrant Absorption and the Jewish Agency are presenting this column as part of a series of articles designed to provide olim with information in various fields, practical advice, reports on changes in regulations, employment and housing opportunities, and stories of olim now absorbed. It is obvious that the column will not be aimed at the same reader each time. The column is written by a staff of freelance writers, most of them olim. The views they hold are their own. We are hoping that enough interest in this effort will be generated to encourage reader response, which will allow us to tailor the content to demand. It is not our intention to receive and reply to specific complaints of olim, but we will select problems encountered as subjects for future articles. Readers can contact us by writing to the ENGLISH PUBLICATIONS DIVISION, Department of Information for Olim, P.O.B. 618, JERUSALEM.

BANKING SERVICES IN ISRAEL PART II

This is the second instalment of a three part series on banking services in Israel. Part III which will deal with foreign currency accounts will appear in two weeks. Reprints of these and other articles are available from the Department of Information for Olim.

LONG TERM SAVINGS PLANS
There are several types of long term savings accounts available in Israel. Among the newer members of the account family is the *Breira Dollarit*. This account has only been in existence since April 1978. In

effect, the *Breira Dollarit* account, a six year time period scheme, allows depositors to receive their money, at the end of the six-year period, linked to the dollar or the aforementioned C.O.L., the bank paying the depositor according to which is higher at the time of withdrawal.

In this way, deposits in a *Breira Dollarit* account fluctuate evenly, upon termination of the deposit period, with the position of the dollar and the C.O.L., whichever is higher. The account is also, importantly, tax free.

This savings plan, like most long term plans, is available in a monthly or lump sum deposit scheme. In the monthly scheme, deposits between IL100 and 700 are made monthly for up to six years, with the bank paying a 3 per cent bonus on each deposit. For example, a deposit of IL100 would become IL103.

If one chooses a lump sum scheme, the same choice of linkage to the dollar and the C.O.L. is made, but in general a 6 per cent bonus is paid on the spot. The deposit and the bonuses are linked to the C.O.L. and the dollar. Interest rates for accounts linked to the dollar are higher than the rates for accounts linked to the C.O.L., owing to the latter's mercurial character.

Another popular savings plan is the *Ad Meah V'Estim* (to 120) account, again a closed limit account in which you deposit up to 120,000 pounds. This account can be opened on a one-time or monthly deposit basis. In the one-time scheme, a deposit of up to IL50,000 is made. Depositors receive three per cent interest, 100 per cent linkage, and a 14 per cent bonus which is also linked. Money must remain on deposit for six years or there is a penalty against the amount of bonus received.

The monthly scheme calls for deposits of from IL100 to 1200 a month, to be determined when the account is opened. Once a year the monthly amount can be increased. Three per cent interest is paid on the account and a seven per cent linked bonus is also paid. It is possible to have both types of accounts simultaneously, but a total of IL90,000 is the maximum one may have in any one account per person, and a maximum of IL120,000 is placed on the amount one may maintain in a combination of monthly and one-time accounts of this type. Recently begun in Israel

banks, the account expanded the limit on the maximum one could maintain in such an account, which previously was IL36,000.

APARTMENT SAVINGS PLANS

With the strong emphasis on buying apartments or homes in Israel, there is a great interest in apartment savings plans. In these types of accounts, monthly deposits are made, which are left in the bank for from five to 12 years. You can also deposit a lump sum of IL10,000 the first year if you choose.

According to this arrangement, for every pound you save, the bank will give you two pounds towards a mortgage. The interest rate paid on the mortgage, which is unlinked to the C.O.L., is only 8 per cent. The mortgage is repaid at a rate of 1.5 times the number of years the money is on deposit. For example, an account held for five years would be repaid after seven and a half years. Repayment is in instalments, and the account is tax free.

RETIREMENT ACCOUNTS (PROVIDENT FUNDS)

Kupot gemel, known in English as retirement accounts or provident funds, can help you put away a significant amount of money for your later years, and the accounts pay large rates of interest as well. Different types of plans are available for self-employed or salaried workers, with employers sometimes making payments for their employees. At present, a maximum of IL24,000 a year may be saved, for a minimum of 15 years, with deposits made on a monthly or annual basis. At the end of the savings period, the entire deposit may be withdrawn or the depositor may receive tax free monthly income in amounts to be designated.

CHILDREN'S ACCOUNTS

It's never too early to teach your child the value of saving money, and Israeli banks have established a fine method for encouraging children to save. Free children's banks are available and are redeemable for special youth accounts which entitle the youngsters to gifts on holidays. There are also several types of savings plans available to provide for your child's education or future. A firm start on watching each agora is both easy and fun for you and your children.

MORTGAGE BANKS

Because mortgage banks in Israel hold fewer accounts and operate less branches, they can offer greater bonuses for accounts such as *Breira Dollarit*, described earlier. However, they do not offer a good deal of the services offered by the larger, commercial banks, such as day-to-day accounts, foreign exchange, foreign currency accounts, and others.

They do offer a variety of ways to save towards purchasing apartments and homes and obtaining mortgages, often with excellent deals on home or apartment loans. In one of these plans, besides saving towards an apartment or home, depositors get flexible repayment terms on loans offered to them by the bank, and even get advance notice of apartments or homes, being placed for sale on the private market.

Mortgage banks in Israel are similar to savings and loan associations in the U.S., and most of their accounts are geared towards purchasing apartments or homes. But the higher bonus rates offered on long term savings accounts may make them attractive to those living near their limited number of branches.

(A.C.)

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הכרזה מן האיסל

IS RADICAL anti-Israel nationalism sweeping the country's 1,800 Arab university students?

Radical reassessment

BENNY MORRIS examines the emergence of PLO-oriented radicalism among Israel's Arab students.

Or is all the noise and boisterous simply a way for young, frustrated Arab students to let off steam, something to which Jewish students, the entire Israeli establishment and the popular press have vastly over-reacted?

"You speak of 'moderates and extremists.' In fact, there is no such division among Israeli Arab students. We are all extremists," one Arab student at the Hebrew University, interviewed by *The Jerusalem Post* for this series, said last week.

"In the last 10 to 15 years, a professional, academically trained stratum has arisen among Israel's Arabs, with a high level of political awareness and commitment," says Azmi Bishara, a second-year law student who is a leader of the Hebrew University's Arab Students' Committee and a Rakah (Communist Party) activist.

BISHARA, despite his party's opposition to the radical Progressive National Movement, declined to describe himself as a moderate in Arab student politics.

"In my opposition to discrimination, land expropriation and the occupation, I am an extremist." It will simply not do among Arab students to appear moderate.

"My ways of waging the Palestinian struggle are moderate — only because these, in the present context, are more effective than alternative methods," he adds. He does not, however, qualify his readiness to recognize the legitimacy of both Arab and Jewish claims to self-determination.

"This is not based on opportunism or on so-called realism — that since we cannot hope to destroy Israel we must make an accommodation with her. It is a position based on firmly held principles.

"It is easy for the Arab student to adopt the extremist line," says Bishara. "Extreme slogans are more enticing; they afford emotional release."

MUSTAPHA ASLE, one of the six Hebrew University students restricted to their Galilee homes under the Emergency Defence Regulations, still on the books from Mandatory times and exercised by the army's Northern Command, claimed during an interview in his home village of Artabeh that the plainclothesmen who ordered him to leave the university never gave him the reasons for his "rustication."

He readily admits, however, that the action came in the wake of the distribution on campus of a leaflet that not only expressed support for the PLO but also called for the disappearance of the "Zionist entity" and the establishment of a "secular democratic state" in all of Palestine.

An earlier 30-page booklet distributed on campus by Asle's organization, the Progressive National Movement, as part of its election campaign against Rakah for control of the Arab Students' Committee, said that the PNM differed from Rakah in that "we demanded that the right of national self-determination for the Palestinian people also include the masses in Galilee and the Triangle. The Communist Party rejected that demand."

"Our far-reaching slogan at the present stage is for the right to self-determination."



Four Arab representatives of the Progressive National Movement: Muhammad Na'amana, Ali Salah, Hussein Abu Hussein, and Mahmud Hawari.



ISRAEL'S ARABS

This is the first of seven articles by a team of Post reporters who have been investigating the changing political and social attitudes of Arabs in Israel. The second article will appear on Sunday.

THIS PENCHANT for sloganeering also arose in an interview with Dr. Jack Cohen, director of the university's Hillel House on the Mount Scopus campus.

"The Israeli Arab student comes from a highly conservative, traditionalist, land-oriented society," Cohen said. "Up to 1967, as an Arab in a Jewish state at war with its Arab neighbours, he suffered from an 'identity problem.' Today, the crisis of identity is over; all Arab students readily and totally identify themselves as 'Palestinians.'"

"This is their political and national tag. But the average Arab student lacks firm foundations or reasoned intellectual certainties. While his parents' generation is still highly religious and conservative in social and intellectual mores, a process of secularization has undoubtedly

set in.

"For the Arab student, then, slogans rather than staunchly held principles often serve as political guides. Even his vaunted, anti-parental 'secularism' is often only skin-deep," said Cohen.

A NUMBER of events have punctuated the latest flare-up in relations between Arab and Jewish students at the Hebrew University and between the Arab students and the university and state authorities in general.

The six Arab students being restricted to their homes in Galilee by the army operating at the behest of the Security Services has, in effect, meant *de facto* temporary suspension from studies.

This, in turn, has led to Arab and radical Jewish demands for their reinstatement.

In a later development Jewish right-wing extremist Rabbi Meir Kahane, the transplanted leader of America's Jewish Defense League, forced his way on campus, demanding the expulsion of all of Israel's Arab population.

Some Arabs and Jews who tried to prevent Kahane from making a similar speech at Haifa University were detained for disturbing the peace.

Thus, what began as verbal radicalization has undoubtedly led to more than just a war of words. This radicalization of the Arab student scene in Israel is certainly a reflection of somewhat similar processes in Arab society in Israel in general, which the rest of this series will treat.

But there are also aspects specific to the student population which are responsible for the very profound sense of frustration which pervades that population, often expressing itself in political radicalism.

AMONG THE SOURCES of frustration is the most elementary one for any university student: Arab students are generally abominably prepared for university studies in their Arab-language elementary and high schools.

This owes much to the unequal starting conditions of 1948, when the small local Arab intelligentsia fled, leaving behind a largely illiterate remnant.

But 21 years have gone by, says Bishara, "and though we constitute 15 per cent of Israel's population, we account for less than 2 per cent of its university students."

This is in large measure due to the poor quality of schools in the

Arab sector, which limits the number of candidates for university places and inhibits their performance at university when admitted.

"The level of Hebrew which Arabs graduate high schools is shocking," was a universal complaint among Arab intellectuals, whose own Hebrew was underlined the assertion.

The English imparted in schools — so necessary for university studies — is of a lower level than that taught in Jewish high schools.

ALL OF THIS is not a case to bar Arab students from university unless and until their standards can be raised, or to apportion responsibility for raising that standard.

The question of the defective academic standard of most Arab students is raised as an explanation for the sense of anxiety and frustration that accompanies most of them from the moment they enter university.

Uniting most Arab students in the universities is also the subjective feeling that the Jewish students and the Jewish State are "against them."

"We are made to feel like strangers in our own land," says Asle.

"I feel hatred, perhaps as palpable as what a Jew feels walking through downtown Gaza, directed against me and all Arabs on campus," says Ibrahim Nassar, a lawyer who is an assistant to Lea Tsemel, known for representing PLO terrorist suspects on the West Bank.

This feeling is reservedly shared by Ibrahim, from Bak'a, and Hussein, from Kaukab. "On the day of the Coastal Road attack, a few friends and I were sitting in a room in the Resnick dorms on Mount Scopus. We hadn't heard the news. We were listening to a record, an Arab singer. Suddenly some Jewish students burst in and started screaming at us: 'Go home, go home to where you belong, you filthy Arabs.' I fear most Jewish students are like that when the chips are down," said Hussein.

Ibrahim and Hussein live in Artabeh and Hussein live in Givat Ram. The buildings are mixed, but Arabs and Jews room separately.

ALMOST INVARIABLY, the social life of the Israeli Arab student is insular; he mixes only with his own. Both Hussein and Ibrahim expressed a desire to befriend Jewish students, to

emerge from their social isolation.

"I find that the only Jews who will talk to me are left-wingers. And even with them, social intercourse remains minimal," says Ibrahim. "In my biology class, I can't find anyone willing to review material with me."

"Worse still," says Hussein, "even in Arabic classes, where there are Jews who often need help on some point or another, they won't approach me. They won't ask me."

Most of the Arabs interviewed spoke in similar terms — of a desire to befriend Jews and of being rebuffed on grounds which they interpret as political. Asle would not concede that perhaps the difficulty in establishing social contacts lay in the disparity in cultural backgrounds, in languages, in unshared past experiences.

THIS, AT LEAST, is how Cohen explained the difficulties besetting Jewish and Arab students in establishing social relations: "Both groups are in an objectively unenviable position," he said.

The lack of contact, he stressed, must be understood against the background of the two groups' diverse origins and experiences.

"The Jewish kid has been through the army, where the Arab is the enemy; he has had a Zionist upbringing; he is somewhat older than the average Western student; he is not financially secure; he has little time, for he has to finish his studies quickly and well in order to become a wage-earner. He hasn't the time to spend on nurturing 'special relationships' — either with Arabs or, for that matter, with foreign Jewish students."

Cohen added that the average Jewish student is ill-equipped to understand, let alone take account of, the very special problems of his Arab colleagues: "Tremendous insight is needed by the Jewish student to create a viable relationship with an Arab student."

"The Arab student," says Cohen, "comes to an essentially modern, essentially Jewish university with intellectual baggage which is both foreign and deficient. He starkly encounters — for the first time, concretely — his minority status, anathema to all Arabs, who for centuries have ruled over minorities. And his political assumptions are viewed as radical and disturbing by the average Israeli Jew."

THERE ARE, it seems, good objective reasons for the lack of social intercourse on campus between Jew and Arab. Which is not to belittle the additional subjective reasons.

From talks with a number of Arabs the feeling could not be avoided that often imagined slights and hurts accrue to the very real ones that are undoubtedly experienced.

The Arabs' hyper-sensitivity may be legitimately likened to that of the American blacks.

"Girls" undoubtedly are a source of deep psychological hurt for many Arab students.

At the universities, the Arab youth for the first time enjoys the handsome and exotic foreignness of the Arab.

"The foreign Jewish girls are not brought up on the Israeli ideology, which portrays us as some sort of sub-human monster," said Hussein.

Conversely, Arab girl students, perhaps some 20 per cent of the Arab student body, have nothing to do with Israeli Jewish males on campus; and sex between Arab female students and male students is extremely rare.

A NUMBER of Jewish women students corroborated the contention that Israeli girls rarely establish any sort of relationship with the Arab male students. The greater number of American Jewish female-Arab Israeli male relationships, although certainly far from universal, was a more complex matter, they said.

For the foreign Jewish girls so involved, these relationships were often a further expression of the generation revolt which brought them to Israel in the first place, and at times also of a tendency to left-wing causes or postures.

There is a certain irony contained in some of these relationships: many of the girls are militantly feminist as well as generally left-wing in their politics. This raises serious problems in handling an Arab boyfriend who usually evinces the common Arab attitude to women and to their inferior and dependent place in life in general.

The dilemma of exotic Arab vs. intolerable male chauvinist pig is not a laughing matter.

A lecturer well versed in the atmosphere of Arab student life on the campus, added a blunt comment: "I wouldn't say it for all the mixed couples on campus, but in some of the cases it is very much a matter of the best way of screwing the Jewish State is to screw a Jewish girl and broadcast the fact as widely as possible."

SEX IS A MAJOR source of inter-generational tension in the fast-changing Arab villages. Its greater availability and the element of sexual emulation of, and competition with, Jewish men, makes it a much more volatile issue on campus.

It is also an issue that has evoked violent reactions from Jewish right-wing and religious groups on campus. The most prominent of these reactions recently was an attempt by a budding Herut campus politician at the Ben-Gurion University of the Negev to make political capital out of the issue of mixed Jewish-Arab, male-female dormitory accommodation in that university.

In general, more strident anti-Arab expressions on the part of

right-wing campus groups has been the rule since the Likud's election victory in May 1977.

Involvement in Herut campus politics before that was largely an exercise in frustration for students ideologically so inclined. But now there are prospects of political appointments in Likud-controlled government ministries for budding campus politicians who have made their mark. And Arab-baiting is undeniably one of the ways some of these neophyte politicians choose in the hope of getting a foot up the first greasy rung of the ladder of a political career.

BY AND LARGE, Arab students have few complaints against the university authorities and nearly none against their lecturers. This would seem to corroborate feelings among the faculty that many lecturers tend to bend over backwards to understand the additional burdens facing their Arab students.

Such bending over backwards, like in the case of the reverse discrimination applied to Jewish high school students from the Oriental communities years ago, can, however, be a two-edged sword. It can get the average Arab student through his B.A. with a minimum of problems, but it cannot disguise the inferior standard of his academic attainments.

This tends, in turn, to feed the far from uncommon prejudice the Arab university graduate finds on the job market.

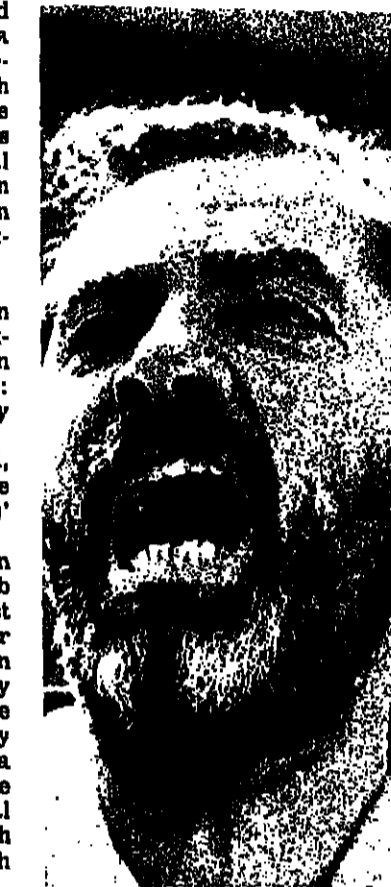
Certainly the situation at the Hebrew University in regard to admissions has vastly improved in the last 15 years and a greater liberalism informs admissions policy.

There were years when the faculty of medicine at Ein Karem leaned over backwards to take Arab students. "But often," Bishara insists without providing evidence, "there was a numerus clausus operative which kept Arab admissions down to three a year. Last year," he concedes, "in an apparent change of policy, 11 were admitted."

Suggestions that the rejection of some Arab students may be based on lack of qualifications rather than on discrimination are nearly always dismissed by Arab students.

ANOTHER ELEMENT in the radical flare-up among Arab students at the Hebrew University is the protracted competition between the more veteran Rakah Communist radicals (who, in today's terms, are viewed as moderates, even by the Jewish "Arabists") and the more recent radical groups of Inna-I-balad (of

(Continued overleaf)

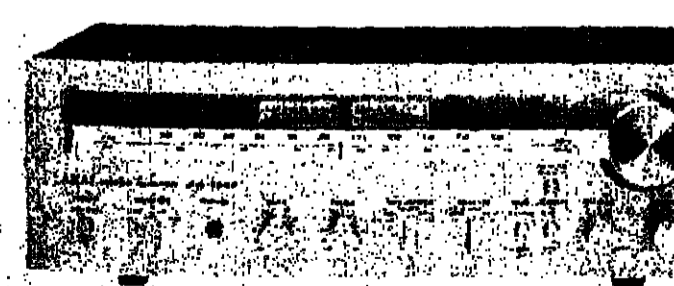


Right-wing extremist Rabbi Kahane

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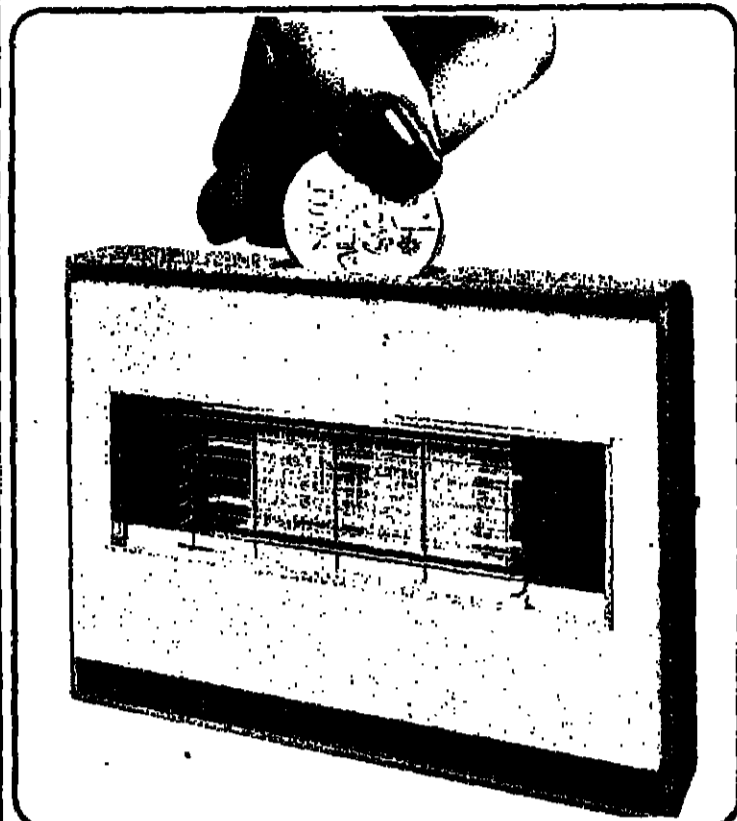


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(Continued from page 5) which more in subsequent articles) and the Progressive National Movement.

Like his fellow "rusticants," Aale identifies with the PNM, whose members, until the recent Arab student elections in December, controlled the Arab Students' Committee at the Hebrew University. The movement then lost its three-year dominance of the committee by a narrow margin (53-47 per cent) to the Rakah-sponsored Arab Student Front.

Ibrahim Nassar, the assistant to Lea Tsemel, says that the movement of which he is a leader enjoys the overwhelming support of the older, veteran Arab students in Jerusalem. He himself has been at the Hebrew University since 1969 and has a B.A. in Middle East studies in addition to his law degree.

Rakah-sponsored student "fronts" now control the Arab students' committees in the Hebrew, Tel Aviv, Bar-Ilan and Ben-Gurion universities, as well as at the Haifa Technion.

In recent days, an Ibra-ni-balad supporter defected to Rakah, giving the communists a majority on the Haifa University committee and a clean sweep of all the campuses.

"It took us three years of intense politicking to regain control of the Jerusalem committee," a Rakah student leader admitted.

Nassar, the PNM Jerusalem leader, ascribes the loss of control of the committee to "technical reasons."

"An unusually large number of Arab students enrolled this year — about 180. Many of these were politically educated, over the past few years, in Rakah-dominated villages and especially during the months leading up to the November 1978, local authority elections.

THE THINKING about Israel and about a possible solution to the Arab-Israeli conflict among Israeli Arab students seems considerably more hardline, less compromising than among the West Bank intellectuals.

At the West Bank's Bir Zeit "University," reported to be a hotbed of PLO radicalism, one will find some support even for a return of the area to Jordan and overwhelming support for the establishment of a mini-Palestinian state.

Ibrahim Nassar explains: "For the half million Israeli Arabs, the establishment of a Palestinian mini-state, not to mention a return of part of the West Bank to Jordanian control, is no solution at all."

West Bankers, at least, can cling to a vision of a West Bank ultimately evacuated by Israel. But who among Israeli Arabs believes that Israel will ever give up the Galilee or the Little Triangle?

Thus, Nassar and his colleagues cling to the "extremist" vision of a new-born "secular democratic state," while acknowledging that to successfully persuade millions of Zionist and Palestinian nationalists to adopt this "non-nationalist" solution is naive beyond credibility: "I know it will take generations," he said, smiling.

The so-called moderation of the Rakah affiliates should also raise some eyebrows among Zionists. Bishara, for example, admits that after the West Bank-Gaza state, that Rakah support is established, "the Palestinian people, including us, will continue to struggle for its rights."

He remained firmly vague in

FACT AND FANTASY

ONCE THE second language at Haifa University was English. Today it is Arabic. An estimated 10 per cent of Haifa's 6,000 students are either Moslem, Christian or Druse. Exact statistics do not exist because candidates for admission to the university are not asked to declare their religions — nor, say officials, do anyone but the Arabs themselves bother to compile lists of national groups.

"An impartial computer processes all applications and issues acceptances on the basis of matriculation scores and psychological tests," says university spokeswoman Nana Heyman.

She dismisses charges by Arabs that they are limited by special quotas, and she equally dismisses counter-claims by Jews that many unqualified Arabs are admitted as part of the university's "permissive" policies. She denies, too, that Arab students are discriminated against or given preferential treatment with regard to housing.

"If 20 per cent of the dormitories are assigned to Arabs, it is because they met the economic, scholastic and distance-from-home criteria," she says.

As the country's northernmost liberal arts university, Haifa has long attracted most of the country's minority students. Always in the vanguard, Haifa University's Arab students were the first to call for an end to the "liberation" of Galilee from Zionists. They also began the fight against compulsory guard duty, instituted after the beginning of PLO terrorist attacks from across the borders five years ago.

Dr. Butrus Abu-Mannah, an English university graduate who heads Haifa's Middle East history department, believes that "this tendency to think in terms that sound radical to us" begins long before an Arab student enters university.

"The old social system of patriarchal village life is an advanced state of disintegration and no new social system has been introduced," he says. "Life in Israeli Arab villages today is a conflict between those trying to hold on to their authority and those trying to take authority."

"It is not by accident that the radical students are between the ages of 20 and 30, products of the Jewish State. That is the age most feel the generation gap between father and son, the social/cultural/economic gap between Arab and Jew."

"This same Arab comes to university and discovers that his 13 years of education are not equal to those of the Jew. He finds it difficult to meet university standards, not because he is not bright or capable, but because his Hebrew is on a low level, his English worse and he hasn't been trained to form an opinion or write an essay."

According to Abu-Mannah, Arabic education in Israel's 80th year of statehood is deteriorating, not improving. The schools are staffed by unqualified teachers who received tenure in the days when there were no university graduates among Israel's Arab population. The Arab education department, which is capable of improving the system, is still headed by a Jewish political appointee. Hebrew is usually taught by those who have degrees in Arabic or Middle East history but cannot find jobs in their fields. rote learning is still common in Arab-language schools; emphasis is on knowing many facts, not on expressing oneself or being able to discuss and analyze a question logically and intelligently. □

Joan Borsten

defining these rights, beyond referring to "cultural self-determination" and promising that the struggle between the peoples would then be conducted "in the spirit of peace."

ANXIETY OVER job prospects after graduation is also a factor to be reckoned with. Many Arab students say they would prefer to enter a free profession because they believe that only then could they be independent of the state and its agencies.

Thus Hussein, who is studying Middle East history after being turned down by the law school, hopes to reapply once he gets his B.A. Nassar followed this same path successfully several years ago.

Other Arab students — estimated at about 600 by Bishara — are studying abroad, about half in East European countries, where many of them receive Rakah scholarships. "They come back," he said.

Returning to "Palestine" after study abroad is seen by many younger Israeli Arabs as part of "the struggle": remaining abroad is seen as a betrayal of the Palestinian nation.

Most Arab university graduates have gone into teaching after their graduation. But many graduates because of their political radicalism, are barred by the Education Ministry from teaching posts. Thus in Arab high school there is an Arabic teacher without matriculation while the town boasts at least two university graduates in Arabic who were turned down for the post.

Other than the teaching profession, Arab graduates are faced with bleak employment prospects in the job market. Their villages need few academics; and the Jewish urban economy absorbs still fewer.

Many industrial plants are apparently closed to Arab applicants. "When an Arab applies, no industry will take him," says Bishara. "He is always turned down as a security risk."

ARAB STUDENTS who often make such charges of job discrimination are rarely, if ever, prepared to supply names and cases in evidence.

The use of security as a pretext is not unknown on the part of Jewish employers seeking to reject Arab applicants. This is less true among large institutional employers.

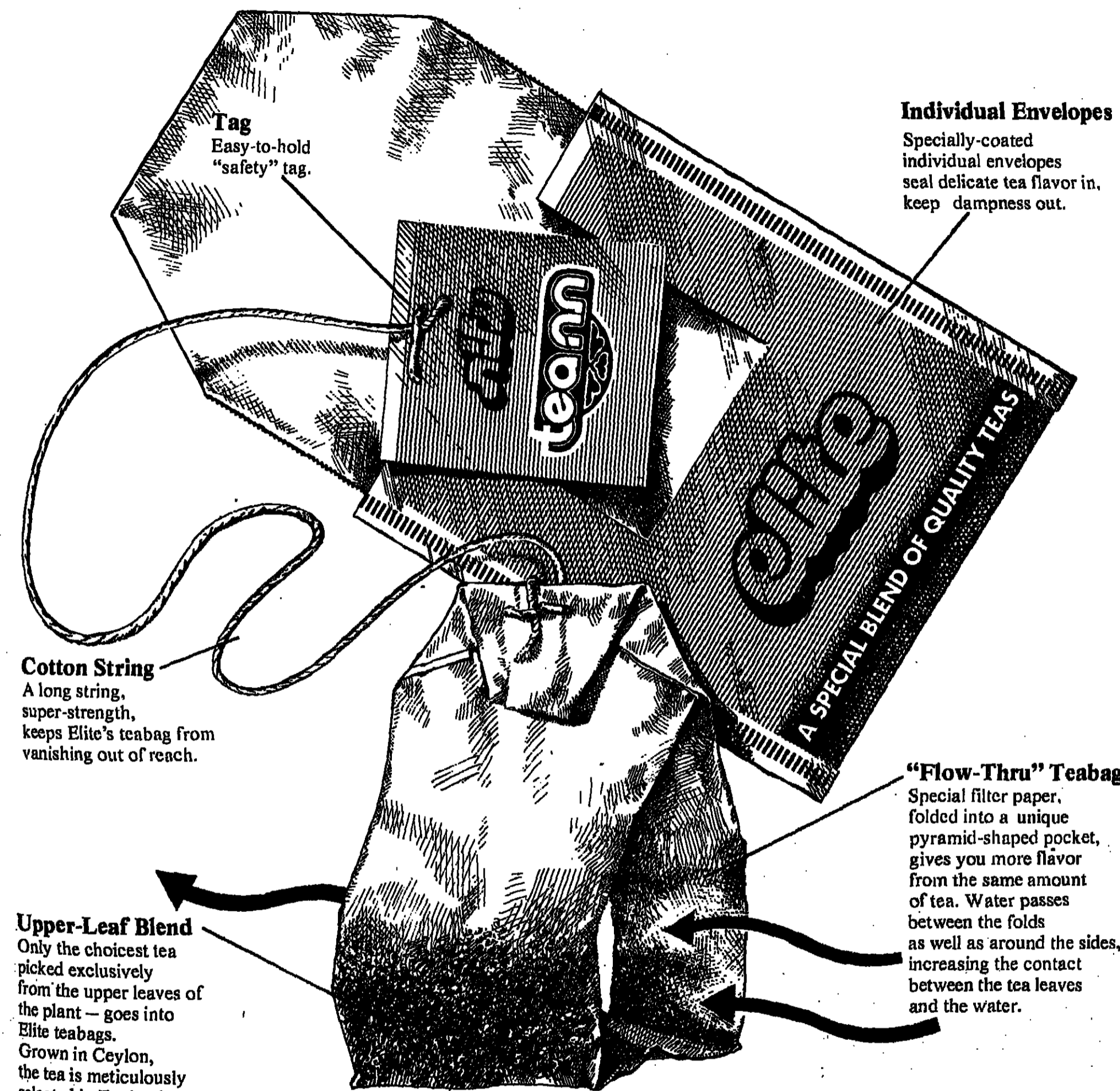
Some Arab students, when pressed to speak of their own experiences in this regard, have admitted they often did not bother to apply, being sure that they would not be accepted and being unwilling to be subjected to the shame of such a rejection.

The emergence of a disgruntled class of unemployed Arab intellectuals is very much a process in the making. And the implications are potentially explosive, given the fact that these graduates already form the younger leadership of the Israeli Arabs and are sure to monopolize all positions of leadership within the next decade.

"The Arab student in Israel," said Cohen, "is impatient. He is growing increasingly unwilling to await a political solution that could ease or rectify his condition, as only such a solution, ultimately, can."

Three decades of life in the Jewish State have produced a large community of intelligent and educated "dissatisfied customers." Embittered, they are busily shopping for an alternative.

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مكتبة من الاصل

IT WAS ALMOST midnight and the two of us sat huddled against the Negev wind. We spoke in low voices so as not to wake up the others sleeping in the tents. They had but a few hours' rest left before starting yet another day of clambering up the hills that surrounded us.

The men sleeping in the tent — most of them with their boots on — were the officers of the elite section of the Golan Brigade specializing in anti-tank warfare, and the man I was talking to was their commander, Seren Danny, a "babyface" in the true sense of the word. Initially, he had seemed far from impressive, but one's opinion of him changed with each passing minute. Ours was one of the rows of tents, ranged with military symmetry in the Negev dust, that serve as the unit's permanent home. Sometimes they are pitched on the Golan, sometimes in the Sinai and often in the Negev. In the past year or so Danny and his men have spent only one week under a real roof — when they went on a collective holiday to an army rest home. Otherwise, it is always like this whether in training or on active service. Living in tents under the stars, with few of the amenities we in the reserves all consider so essential. No hot water, no electricity and no air-conditioned dining-hall. The mobile life-style is perhaps indicative of the job the Golan men were destined for: to be ready at any time to go any place and destroy, by the sophisticated use of anti-tank missiles, enemy tanks.

THE CONCEPT of using infantrymen to destroy armour is not a new one. The Germans developed it in World War II, and it went through various stages of refinement, parallel to the development of increasingly deadly anti-tank weapons, culminating in the staggering success achieved by the Egyptian armies in the opening stages of the Yom Kippur War.

The world, and Israel in particular, was quick to learn the lesson taught by the Egyptians. Almost immediately, some of the best minds in the IDF were put to work not only to develop an effective defence, but also to adapt the tactics for the Israeli army. Like most of our adaptations, this one has developed along typically Israeli lines — using a lot of intuition and little planning.

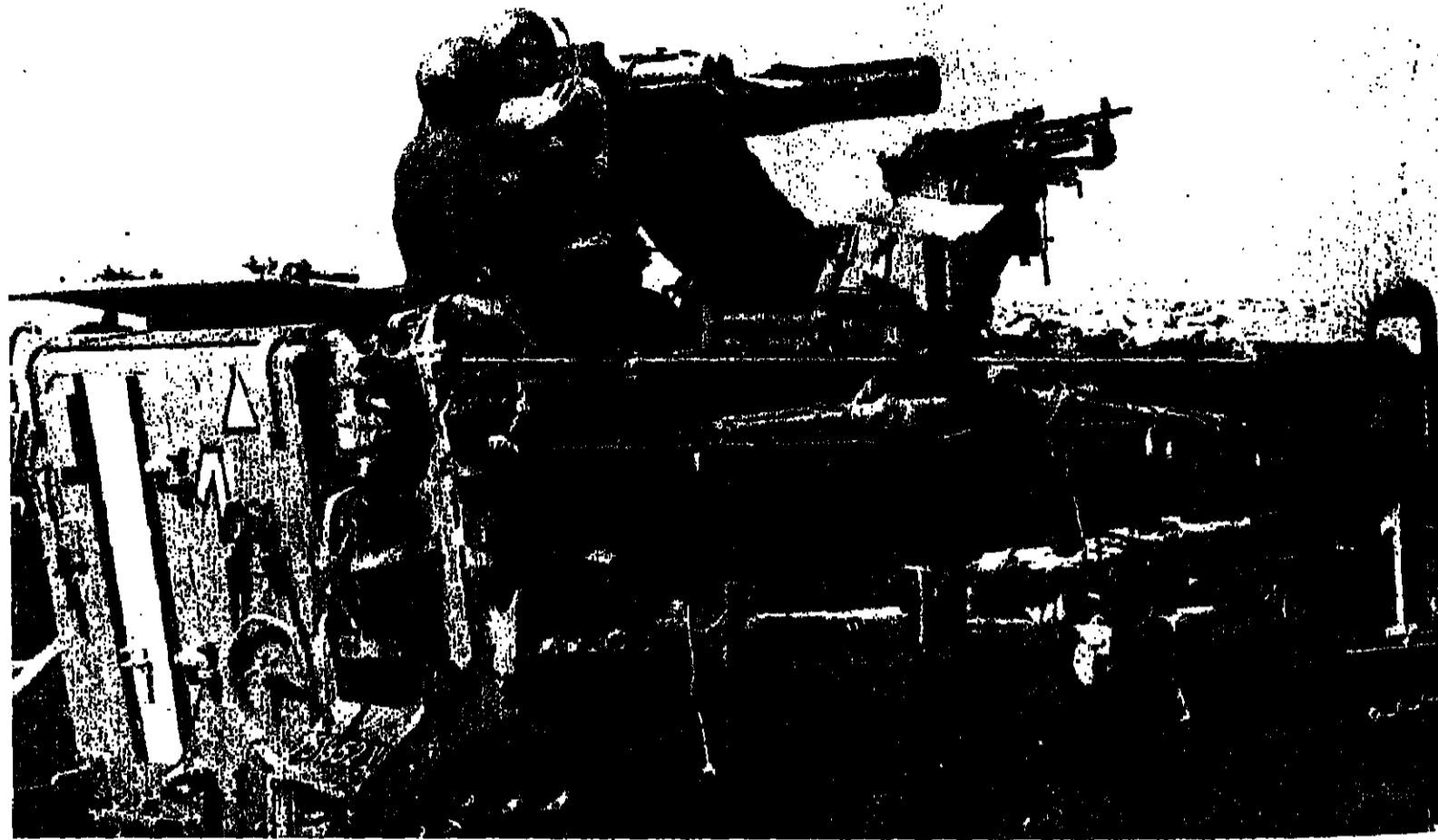
At first the process was a makeshift one, with purchase from the U.S. of the most up-to-date in anti-tank missiles, the TOW and the LAW (which is actually a rocket), and later the Dragon. These were introduced into various infantry units, and the men were told to make do as best they could. There was no clear doctrine, no defined method. There were just the weapons and the awareness that these, somehow, some day, would have to be used effectively.

But as the men in the armoured brigades worked out strategy to counter the effectiveness of these missiles, on the basis of their experience in the Yom Kippur War, and those in the infantry put their heads together to make them as effective as possible, a comprehensive doctrine gradually emerged; that what was required was an elite force of highly-specialized infantrymen, capable of deploying these very varied weapons in a great variety of ways. Danny's unit is an outcome of this doctrine.

DANNY WAS less than ecstatic when I arrived and told him that I had come to do a story on the unit.

The tank killers

Post Military Correspondent HIRSH GOODMAN goes to the Negev to visit the elite unit of infantrymen whose job it is to use, and to counter the enemy's use of armour.



(Above) TOW crew on "Zelda" in action. (Below left) Seren Danny, the unit commander. (Below right) Jeep mounted version. (Goodman photos)



There was nothing of interest there, he said; certainly nothing which could be published. Publicity and specialized military operations, where survival depends on being one stage ahead of the enemy, do not go together, he pointed out. There was logic in his inquiry as to why he should



cooperate with someone who was going to make it easier for the enemy. I looked at my escort of floor and he looked at me. We both looked at Danny and nodded our agreement.

BUT HE agreed to talk "philosophically" about the problems of men fighting tanks, and as the night progressed, the Babyface seemed to me to undergo a metamorphosis. Any doubts I may have had about the very young-looking man's ability to command, dissolved, and I was left instead with a sense of my own inadequacy.

Here was a young man who had twice left the army and gone back to his kibbutz and twice been called back into service. For the past six weeks he had been in the army on a "voluntary" basis, since his second term of duty had come to an end and no replacement had yet been found.

Danny had no intention of making the army his career, and could not wait to get back to the kibbutz; but this was what the heva needed right now, so he would stay until he could be freed. When would that be? I asked, to be answered with a shrug.

"But enough of me," he said. And that was all we could wring out of him about his personal background.

HIS MEN, said Danny, were all hand-picked from Golan's basic training school. They would all become at least NCOs, and many of them would become officers.

The demands on them, mentally and physically, were tremendous. Not only did they have to meet the already high criteria of a regular Golan infantryman; they had to possess the additional attributes of the "tank-killer." Like being able to walk for over 10 km. with about 40 kg. of equipment on your back; being able to hold your sights on a tank while under an intense artillery barrage; being able to do any one of the basic operational jobs.

Every one of them had to be an expert navigator, and to be able to face the possibility that one day he might have to operate independently of any logistical support.

ALL OF this in the knowledge that most of the world's armoured forces claim to have been quite successful at working out methods of destruction.

"That is why each and every man in the unit has to be special," said Danny. "It is basically a war between you, the missileman and the tank. Your wits against his. How to survive after the first shot has been fired, and the enemy unleashes everything he has against you."

To be as effective as possible in as many operational modes as possible, the unit has been trained to use TOWs mounted either on armoured personnel carriers or in jeeps, or carried on their backs. They have been trained to traverse even the most unlikely terrain in various forms. They have learned to fire, kill and redeploy with lightning speed.

ACCORDING TO research in the U.S., Danny pointed out, one small unit of trained tank killers can neutralize one-and-a-half armoured battalions. The implications of this statistic for the conduct of conventional war are staggering.

One can speculate that, had Israel possessed today's anti-tank capability on the eve of the Yom Kippur War, things would have been very different. In the event of another surprise attack, the role of a unit like Danny's would be crucial in stopping an enemy advance until such time as the IDF could put its less mobile, armoured units into the field.

In contrast to tanks, which have to be pulled out of stores, fuelled, armed and transported over rickety arteries to the battlefield, a unit of tank-killers could be deployed almost instantaneously and destroy enough tanks to create a bottleneck that would hold up an enemy advance along defined axes, (as in the north for example) for a tactically significant period.

The trouble, of course, is that the enemy is aware of all this too, and the challenges that will face Danny and his men in combat are

many. THE PROBLEM with missiles like the TOW is that the almer has

to keep his eyes on the target without flinching until impact is made. It stands to reason, therefore, that the job of the man on the receiving end is to divert the almer's attention.

According to published material on systems like the TOW, the average time an almer is required to concentrate on his objective is around 15 seconds — a lifetime when you are under fire. Thus, if a tank advance can be covered by a general artillery barrage, those delivering the missiles are going to have a difficult time keeping their eye on the target. Also, if a tank delivers a shell in the general direction of the first missile's source, and continues to fire in that direction, it is doubtful whether the almer will be able to maintain his stance.

But for every answer there is a new question, and it is the constant emergence of new questions, new threats, that keeps Danny in the army, pushing his men to ever higher levels of performance.

SO THAT PLANNING in the IDF can keep abreast of both the threat of and the effective use of missiles, Danny and his men find themselves in almost constant war games with their opposite numbers in the Armoured Corps. The rivalry is real, and the cat-and-mouse game played on the sands of the Negev, in the Sinai or in the gullies of the Golan, have very personal implications for the men involved.

About 500 yards from Danny's tent stood half a dozen tanks — the "enemy" for tomorrow's war game. Their commanding officer was young, and almost as babyfaced as Danny. How did he feel about the missile threat?

The immediate answer was given with the bravado one expects from the self-assured — "Not serious." But as the conversation developed, it became obvious that the continual improvement of anti-tank missiles, and the more careful definition of doctrine pose a problem of major proportions for armour, necessitating the abandonment of calcified and inapplicable theories that have dictated armoured operations for years.

LOOKING AT the published statistics, one comes to the conclusion that for the time being it is the tanks that have the problem. The range of a TOW missile (3,000m.) is about 700m. more than the effective range of any current tank in the Middle East arena, while the missile's warhead is capable of piercing every known type of armour. Tanks have responded with technical solutions, like increasing the range of their cannon and improving armour, that are makeshift at best, and perhaps even border on wishful thinking. It boils down to a battle of wits, and the ability of the commanders of both forces to predict the challenge and respond effectively.

As the hour advances, I take a long, hard look at Danny sitting opposite me with a cup of steaming coffee in his hands. Here a kibbutznik, the reluctant soldier, in the middle of a desert waiting for yet another day of training and disciplining his men. For another day of problems inevitably arising from the many millions of pounds in sophisticated equipment under his control. Another day of playing deadly games with his "enemies" 500 yards down the path, both sides searching for the never-final answer to the other's challenge to survival in this age of rapidly advancing weapons technology. □

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Thurs., Mar. 1, Sat., Mar. 3

هكذا من الاصل

SINCE EARLY NOVEMBER last year, the most famous wall in China, after the Great Wall, has been the Democracy Wall in Peking. It was the first venue for public debate and the Chinese eagerly crowd along it, six deep, to read the latest posters.

Those who have been courageous enough to put up their own posters have been remarkably critical, even questioning the leadership role of the Communist Party. But when I was in Peking in early January, the leadership still seemed to be drawing the line at strong attacks on Mao Tse-tung.

"I have to get up at two o'clock in the morning to rush down to Democracy Wall if I want to read the really anti-Mao posters before they are torn down," a member of the Australian Embassy told me.

I was in Peking on January 8, the third anniversary of the death of former Premier Chou En-lai.

Chou has become a modern folk hero because of his moderate and popular policies. In Nanning I had seen a Chinese opera (which was really a history of the Chinese revolution in music and dance), and when the actor playing Chou appeared, the audience broke into applause and cheers. Mao Tse-tung caused no such reaction, nor did the present chairman, Hua Kuo-feng.

The anniversary of Chou's death was the excuse for tens of thousands of people to come from all over China to take part in protests for human rights and democracy.

The demonstrations focused on the Martyr's Monument in the gigantic Tien An Men Square. It is here that the massive Independence Day parades are held on October 1. People march in unending columns past the leaders reviewing the parade from the terraces of the outer building of the Forbidden City.

For many years, when it was extremely difficult to get reliable information on what was going on inside China, the only way journalists and China scholars could tell who was in favour with Mao Tse-tung, or who had been disgraced, was by meticulously examining photos of the line-up of officials in the reviewing stand above Tien An Men Square.

THE MARTYR'S Monument is an obelisk dedicated to the heroes who died before the 1949 liberation, but on January 8 Chou's portrait was hung on it and the base was covered with paper wreaths dedicated to him.

I walked among the thousands of people milling around the monument, and it was hard to tell where mourning left off and political demonstration began. The crowd parted as I walked through it; as a foreigner I was a curiosity. People were talking turns pushing through the crowd to read the posters. There was a great deal of jostling, but it was not hostile and not unfriendly.

That evening there was an even greater crowd in the square. Small discussion groups developed spontaneously, gradually enlarging as new people joined them, and then dissolving to join other groups in different parts of the square. Occasionally, a knot would form around an individual and he would be ushered through the parting crowd to the base of the obelisk to give his views. But there were no loud speeches through megaphones.

At the base of the monument, some people held torches over the shoulders of the crowd so that their friends could jot down something from the wall posters.

There were no attempts to disperse the crowd, just as there were no attempts to stop other marchers in the square with slogans such as: "We do not want hunger. We do not want to suffer any more. Smash repression; we want democracy."

THERE IS NO WAY of knowing if the present liberalization will lead to fundamental political changes or if it is merely a tactical safety valve to ease modernization. If it is just a tactic, then it can be stopped if it threatens to go too far. So the restrictions on the behaviour of the citizen may have been eased, but they have not yet been swept away.

It is still very rare for a foreigner to be invited to the home of a Chinese. A journalist who has spent more than a year in Peking told me that he had never been asked to visit one. That is why I found it especially moving when I was invited to the home of a Chinese student.

One night when I was leaving the hotel in Nanning, the capital of Kwangsi province, for a walk through the town, I was approached by a group of students who were studying English at the local college. They had only been learning the language for six months and were very keen to practise, so they were prepared to approach any foreigner.

This in itself was exceptional, because until very recently, Chinese would not talk to foreigners in the street. And as one of the students told me, they would not even give him street directions when he asked for them in fluent Chinese.

"We used to be afraid to talk to our foreign friends, but now we are not afraid," the students explained. We talked partly in Chinese and partly in English, and they asked me as many questions about life in the West as I asked them about life in China as we walked through the dark streets.

There is little street lighting in China. There are no neon signs. And the few cars on the road drive without their headlights on and only flash them suddenly if they feel they are going to collide with something.

In front of us was a sea of shades of grey, but I could make out the vague shapes of hundreds of people, in a never-ending flow, silently pedalling by on their bicycles. There are no lights or reflectors on the bikes. Every now and then the tinkle of a bicycle bell would remind you that the endless movement of traffic was still going on.

I became very friendly with the students on that walk and we arranged to meet again the following night. When they met me near the hotel, together with some more of their friends, it seemed quite natural, after the understanding that had been established the night before, for them to invite me to one of their homes.

We walked toward the student's apartment trailed by many onlookers. We reached a rather dilapidated building and climbed two flights of stairs. There was a central corridor with several rooms leading off it. Several families occupied rooms on the same floor and shared the kitchen and bathroom.

My hosts — husband and wife with a baby — lived in one very small room, for which everyone kept apologising. Into the room were crowded a bed, a baby's cot, bookshelves and a desk. It was clean and tidy, but the walls were unpainted and the only decoration was a scroll with Chinese characters drawn by the husband.



THE CURIOUS FOREIGNER

In the second of two articles on her visit to the People's Republic of China, AUGUSTINE ZYCHER describes an evening in a student's home, where she meets several members of the Cultural Revolution's 'wasted generation.'

MOST OF THE students were in their early thirties and they told me with sorrow that they were only now, in the last six months, beginning their higher education. These were some of the victims of the Cultural Revolution. After secondary school they had been sent to labour in the communes and the factories (one of them had spent eight years in the countryside). It was difficult for them to start studying after an interruption of 10 years, especially if they were married and had children.

In general, married students are not admitted to universities in China. But the authorities have made an exception for this 'wasted generation,' and a very small percentage is being admitted to institutes of higher learning.

My friends told me that students are not well off financially: they receive a grant of 15 yuan (IL185) per month from the government. The average worker earns about 40 yuan (IL560) per month. The rent of the kind of state-owned apartment I was visiting is 20 yuan (IL28) a month. Most students have to live in the university or college dormitories, and in cases of special hardship the government will give assistance.

Students do not travel much during vacations because train travel is too expensive for them. "We stay home, study, review our lessons and prepare for the next year," one of them told me. "Don't you need some rest after a year of study?" I asked. "Chinese students work very hard," he replied with a laugh. "The atmosphere that even now is open, affectionate and in-

clearly being told to keep away. I do not know who got at the students or why. I can only guess that in inviting me home they had overstepped some mark.

Later, when I returned to the hotel, I saw the two men waiting at the gate and waving as the bus turned into the hotel drive. But by the time I managed to get down to the gate they were gone.

MEANWHILE, at government level, contacts between China and the West are increasing at great speed. For China, turning to the West means first and foremost turning to the U.S. A relationship with the U.S. is not only the key to economic and technological development; it is also the cornerstone of China's strategic plans to create a Great Power balance against the Russians.

The reception given to American correspondents visiting Peking on January 1, when diplomatic relations with the U.S. were formally established, reminded me of the excitement with which Israeli journalists were received in Egypt during the Cairo Conference in December 1977. The Americans were feted and courted, and invited to banquets. Press conferences and interviews were arranged for them with the highest level Chinese leaders almost daily — something almost unheard of in China.

Most of the American newsmen had come over from their bases in Hong Kong to cover the event. Their newspapers were all vying to be allowed to open bureaux in Peking.

"The Chinese government is almost making it a pre-condition that we close down our offices in Hong Kong if we want to open up in Peking," one of them told me. This seems to be China's revenge for suffering for 30 years from 'China-watchers' — journalists who sat in Hong Kong and sometimes filed incredibly distorted, mostly hostile stories of what was happening in the People's Republic.

"Are you looking forward to being based in Peking?" I asked him.

"Are you kidding? Have you ever tried working here? It's impossible to get news stories properly," he replied.

And indeed, journalists in China cannot function in the normal way of talking to different sources and hunting all over the country for information. They, like all foreign residents, are severely limited in their movements and in their access not only to officials, but also to the ordinary people.

Like the rest of the 4,000 foreign residents in Peking, they live in several apartment compounds surrounded by a fence and guarded by an official guard. The only Chinese permitted to enter are the servants who work there or those who come with a special permit.

A foreigner wishing to travel outside the capital must apply for a permit. The officials are very capricious about issuing these and often do so at the last minute. The recipient may go only to the place for which he has a permit, without any detours, and when he arrives he is met by an official of the China Travel Agency. He is never able to go around alone, even if he speaks fluent Chinese.



A member of the staff of one of the embassies told me that when, as occasionally happened, someone had to meet a Chinese official in an hotel room for a discussion, the official would never come alone, but always with a companion, and the door had to be kept open throughout the meeting. "But now," said my informant, "only one comes, closes the door, sits down and gets on with business."

BUT ALTHOUGH there has been a loosening up in relationships, the flow of information to both the foreigner and the Chinese is so tightly controlled that one is beset by a strong feeling of isolation that comes to you in China.

It is only when you are in China that you realize the significance of the country's name, which means

"The Middle Kingdom." For it seems that nothing of importance can be happening outside this vast colossus which appears to straddle the centre of the earth.

Nevertheless, I was anxious to find out what was happening with the Middle East peace talks, so I asked the local Chinese guide in the city of Changsha, "What's happening in the outside world?" "China's Central Committee is meeting in Peking," he answered. Peking-based journalists are given English translations of New China News Agency bulletins, which provide very limited accounts of developments in China and the outside world. And because they are so restricted in their travel and their contacts, the newsmen are often in the paradoxical situation of having to wait to receive foreign papers from Hong Kong to find out not only what is happening in the rest of the world, but, more significantly, what is happening in China itself.

I personally saw their predicament when I went to Nanning, the province of Kwangsi, an autonomous region on the Vietnamese border, which was only opened to tourists at the beginning of 1978. As I travelled through the province to the capital, it was quite clear that the border with Vietnam was being massively reinforced and that skirmishes were going on. This was just before the Vietnamese invasion of Cambodia.

When I asked one Chinese official what he thought of Vietnamese charges that China was committing aggression and taking some Vietnamese territory, he laughed wryly, shook his head and said, "If we really wanted Vietnam, we could finish them off in a week."

The Chinese argue that it is the Vietnamese who have taken Chinese territory and are provoking the attacks with Russian support. In response the Chinese were sending train after train packed with People's Liberation Army soldiers, tanks, trucks, long-range artillery and sailors (China has a base on the island of Hainan, opposite Vietnam) south towards the Vietnamese border. All night long the trains ran. Jeeps with camouflaged tops were parked outside my hotel in Nanning. People there commented on the sudden influx of army personnel into the city.

There were no serious attempts to disguise these troop movements. Yet when I arrived in Peking and wanted to discuss what I had seen with an Australian newspaper colleague, he had not heard anything about it. He joked, not too happily, "You tourists get to see more of China than I do."

THE PACE at which China has decided to modernize itself has caught most people in the West off balance. Even within China, the people are having trouble keeping up with the latest political developments and the changing political line. When I asked my guide to sing the national anthem for me, he began to sing it loudly. But halfway through, he started just to hum the tune. "What's the matter, don't you know the words?" I joked. "Well, you see," he said, "I knew the old words, but they have just changed them and I haven't had time to learn them." □

By arrangement with Yediot Ahronot. The author is a Jerusalem-based correspondent for an Australian newspaper who studied Chinese language and politics at Melbourne University.

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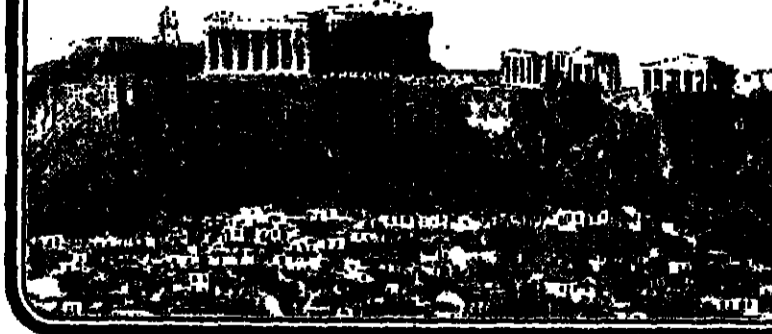
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THE WESTERN WALL is lit by Arab electricity. So are important Israeli military installations around Jerusalem. So are 15,000 Jewish homes in East Jerusalem. The furnishing of Arab power to Jewish customers for the past decade might have served as an example of quiet co-existence in united Jerusalem. It has served instead as a focus of intercommunal tensions and has shown that even flicking on a light switch in Jerusalem can be a political act.

A series of power failures over the years in Jewish neighbourhoods served by the Arab-owned Jerusalem District Electricity Corporation (JDEC) — particularly in East Talpiot and Gilo — have led to growing pressure on the Israeli authorities to cancel the company's concession, at least as it extends to those neighbourhoods.

The government has all along resisted these demands, for legal and political reasons, but it is now actively weighing the possibility of acceding to them. More surprisingly, top officials of the Arab company are weighing the proposed solution as a reasonable one if they want their concession as a whole to continue.

That concession extends for 82 km. from the point regarded by medieval cartographers as the centre of the world — the dome of the Church of the Holy Sepulchre. It was originally granted in 1914 by the Turkish rulers of Palestine to Euripedes Mavrommatis, a Greek entrepreneur living in Turkey. The concession was for the generation and distribution of electricity in the Jerusalem area and the construction of electric tramways.

General Allenby arrived in the city at the end of 1917 with a supply of candles for there was not yet even electricity let alone trams. The British mandatory government refused to recognize the concession issued by the Turks.

Mavrommatis, however, ensured himself a small fortune and a place in legal textbooks studied to this day by appealing his case to the International Court at The Hague. The court upheld Mavrommatis, who in 1926 sold his rights to the British firm of Balfour-Beatty, which built a power station on Bethlehem Road, near the railway station.

When the city was divided in 1948, the power station lay within the Israeli lines. Jordanian Jerusalem was blacked out until 1960, when Balfour-Beatty set up a generator in Wadi Joz. In 1964, the company sold its plant in West Jerusalem to the Israel Electric Corporation (IEC). Three years later, it sold its operation in East Jerusalem to a company formed by seven municipalities in the area and 2,000 private shareholders. The latter were invited to participate because the municipalities could not meet the purchase price themselves.

THE REUNIFICATION of Jerusalem after the Six Day War meant that there were two electricity companies, serving the same small city. It was a technical absurdity, but a political reality that the Israeli authorities accepted.

To have shut down the Arab-run plant — the largest employer in East Jerusalem and the West Bank — would have been seen as an attempt to crush the Arab character of East Jerusalem. It was also a nice legal question as to which of the two electricity companies was held to the original Mavrommatis concession. Two conditions were laid down

by the government. One was that the JDEC reduce its rates to those of the IEC, so that residents all over the city would be paying the same; the other was that representatives of the Israeli municipality assume the seats on the company's board vacated by representatives of the Jordanian Jerusalem municipality. The company agreed.

Spared being drummed summarily out of existence, the JDEC soon found itself confronting another danger its board members could never have anticipated — a growth rate of overwhelming proportions resulting from the construction policy of the Israeli government.

All the massive new housing developments being built in East Jerusalem were in the company's concession area. Between 1969 and 1977, the JDEC had an annual growth rate of 25-35 per cent, as against the IEC's 8 per cent, itself high by international standards.

The government had given the company permission to import two five-megawatt generators from England, but even with this reinforcement, its resources were soon outstripped. In 1970, the JDEC applied for permission to import four even larger generators, which would meet anticipated need through most of the decade.

The Jordanian government had agreed to serve as guarantor for the credit agreement with the supplier and provide the funds for expansion of the plant to accommodate the new generators.

The West Bank military government, much of whose area is served by the JDEC, supported this arrangement as did Mayor Teddy Kollek. But the national government, after some hesitation, rejected it on the grounds that the involvement of Jordan was an encroachment on the sovereignty of the state.

AHMED AFIFI, the astute chairman of the JDEC, says that the company asked the Israel government to provide a loan but never received a reply. However, Ram Haviv, who deals with electricity matters at the Ministry of Energy, says that no "orderly" request — including details such as cash flows — was ever presented.

In 1972, the Arab-owned company agreed to link up with the IEC and purchase electricity in bulk for distribution. Today, up to 70 per cent of the electricity supplied by the JDEC comes from link-ups with the IEC in the Shuafat and Gilo areas.

If there are no problems of supply now, there are two others that threaten the security of the original concession — money and psychology.

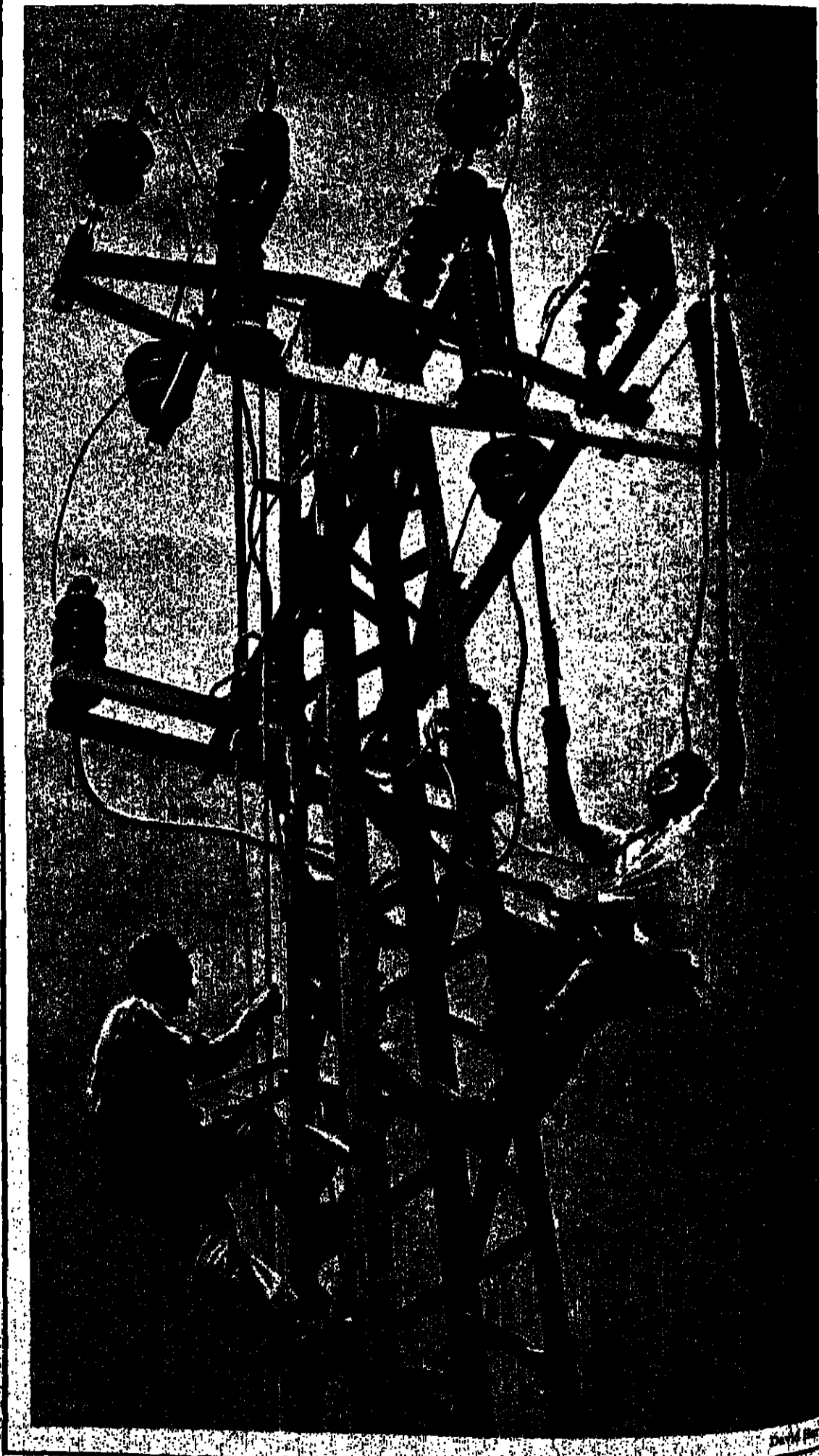
With no loans from any source, the company has had to invest almost all its income in the rapid expansion of its network, leaving a serious liquidity problem. Last month, its 420 employees agreed to accept a temporary IL2,000 payment instead of their regular salaries because there is not sufficient money in the company's bank account. Emergency credit has also had to be granted by Paz, which furnishes fuel for the company's generators, and by the IEC for the bulk electricity it provides.

"We're not bankrupt," says Afifi. "Our financial situation is healthy. Assets have grown from 1.8m. dinars in 1967 to 7.5m. dinars today. Our main problem is lack of liquid assets."

THE PSYCHOLOGICAL problem, however, is probably more serious. The company's in-

High tension in Jerusalem

Avowed PLO supporters and Israeli officials have for years sat in harmony on the board of the Jerusalem District Electricity Corporation. But the supply of Arab power to Jewish consumers has caused so many psychological short circuits that both sides are now contemplating segregated electricity. ABRAHAM RABINOVICH reports.



ability — for technical and administrative reasons — to provide service without breakdowns has touched off near-hysteria in places like East Talpiot. Power failures are inevitably followed by horn-honking convoys of residents to Kollek's home to protest.

At best, the Jewish residents claim, the Arab company is incompetent; at worst, it is harassing them for political reasons. They cite the security dangers involved in having an Arab company controlling light and darkness in isolated border neighbourhoods vulnerable to terrorist attacks.

Kollek and government officials who originally supported the JDEC's supplying electricity to Jewish neighbourhoods have slowly become convinced that the psychological problem is a real one that cannot be dismissed. "There is a deep credibility gap between the company and its Jewish customers, and 12 years of reunification haven't closed it," says Haviv of the Energy Ministry. One of Jerusalem's municipal officials who sits on the JDEC board, Aharon Sarig, agrees with him. "There is just too much psychological tension. We've begun to wonder whether we need such a focus."

(On the board itself, the two representatives of the Jerusalem municipality work in harmony with the other 14 members, who include Ramallah Mayor Karim Khalaf, a PLO supporter.)

IN RECENT weeks, both government and municipal officials have suggested in vague terms that the company's concession might be terminated or limited unless conditions improve. The concession ends in 1988, but under a review provision it can be terminated at the end of next year if there are adequate grounds. The government is reluctant to take this step for the same reasons, legal and political, that it did not abolish the concession after the Six Day War. The pressure of the Jewish residents, on the other hand, cannot easily be resisted.

A possible way out, ironically, is offered by the liquidity problem. The JDEC is now negotiating with the Energy Ministry for a loan of at least IL50m. As part of this negotiation, the government is reportedly suggesting that the company waive its right to supply the Jewish neighbourhoods in its area.

THIS WOULD eliminate not only the psychological-political problem, but also the concern of the Energy Ministry as to the company's ability to keep up physically with the growth anticipated in the years ahead.

Afifi this week acknowledged that this was one of the alternatives being discussed. He indicated that it might even be acceptable in certain circumstances.

"If I had the finances, I would prefer to have my concession intact. But I am interested in having the company remain in business."

He noted that just as there were pressures from Jewish neighbourhoods to have the IEC supply them, there were also pressures on the JDEC from Arab sources — including the Jordanian government — to stop supplying the Jewish neighbourhoods.

Afifi makes it clear that business considerations and not politics will dictate the company's decisions. He revealed that the company has recently applied to the Israeli government for a 20-year extension of its concession. □

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AT THE JUBILEE session marking the 50th anniversary of the USSR, Party Secretary Leonid Brezhnev went to great lengths to extol the achievements of the Soviet people in "completely solving the nationality problem in accordance with Lenin's principles."

Yet, Brezhnev added, "nationalistic prejudices, exaggerated or distorted national feelings, are extremely tenacious, as they are deeply embedded in the psychology of politically immature people."

Translated from Kromline, the Soviet leader's statement constituted an official recognition of the fact that the Soviet Union is still far from settling its nationality and minority problems.

The extent of the regime's predicament becomes even more compelling in view of recent demographic trends. Currently, some 50 per cent of the USSR's total population of 261 million is non-Russian. In Soviet Asia, the birth-rate is five times the national average, with the five predominantly Moslem Central Asian republics — Azerbaidzhan, Kirghizia, Kazakhstan, Turkmenistan and Uzbekistan — providing about one-fourth of the annual population growth.

While most observers foresee trouble for Moscow if Russian domination is not relaxed, the average Westerner tends to associate the nationality problem primarily with the Baltic, Ukrainian and Jewish aspirations, rather than with those prevailing in the vast stretches of Soviet Asia.

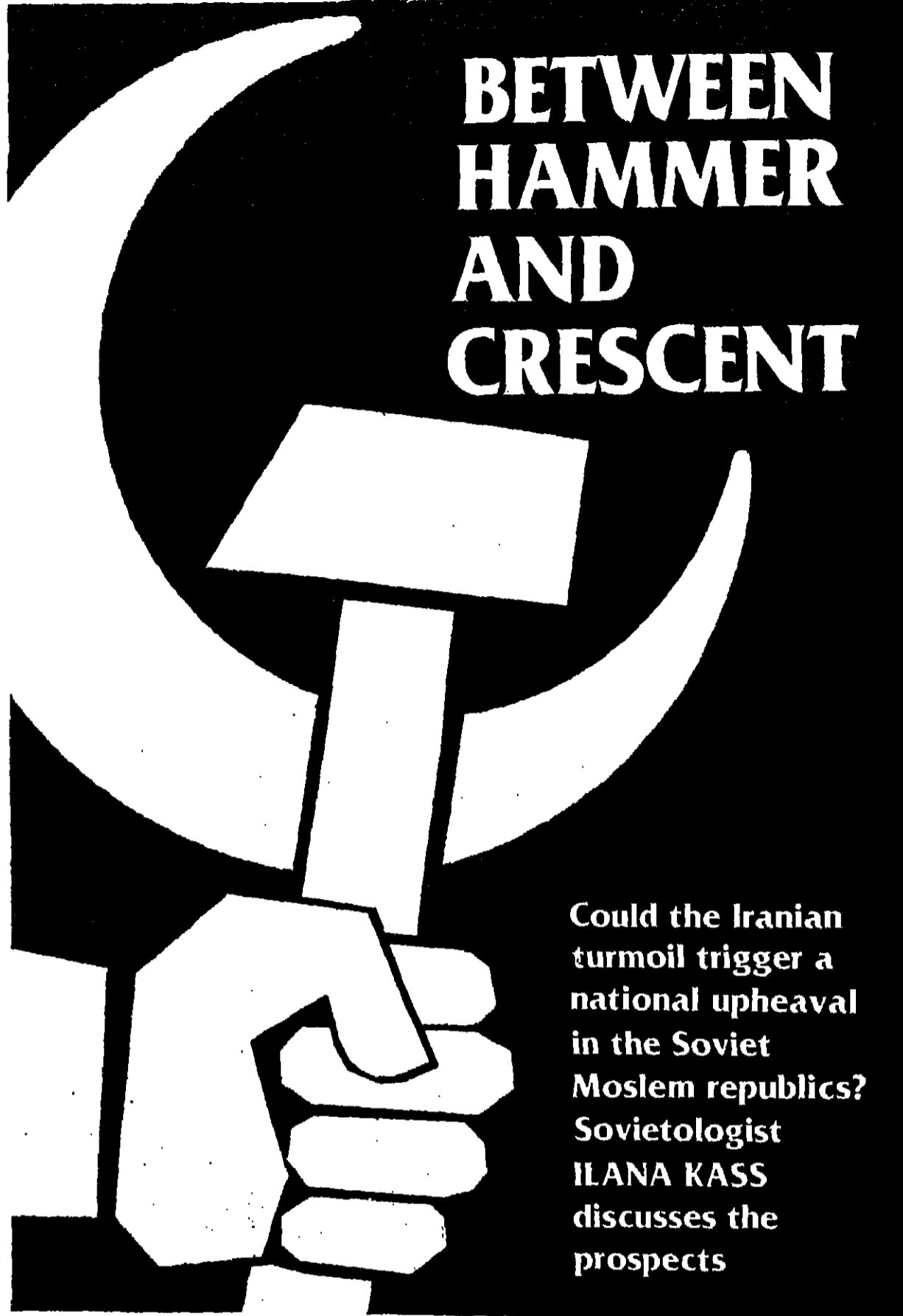
It is the professed goal of the Communist Party of the Soviet Union to evolve "one Soviet people," a unit undivided by nationality, language, religion, class, and other distinguishing features, and held together by a "spirit of ideological integrity and devotion to Communism." This means obliteration of the religions and, in respect to nationality and language, Russification of the non-Russians.

AS FAR AS the Moslems of the USSR are concerned, the regime's war on religion is closely linked to its war on nationality. Since religion and nationality are almost identical in Soviet Asia — as virtually anywhere in the Orient — the fight against religion in these territories has implicitly been a fight against national culture and national traditions.

Islam, to be sure, is not only a body of spiritual beliefs but a way of life. Embracing family relations, law, commerce, education, practically the entire gamut of human experience. It is particularly inimical to the Communist dogma of man and society. Moreover, in contrast to Christianity, Islam can exist, quite independently of all institutionalized forms.

Thus, in assessing the fate of Islam in the USSR, we must look primarily beneath the surface, where religion continues to live even without registered mosques and officially approved mullahs. It continues to live in the basic tenets of the Koran, in everyday life, in the observance of holy days, marriage and burial rites. As the Soviet press itself notes indignantly from time to time, religious devotion is spreading widely among the youth.

The Kremlin attributes this phenomenon — and in this it is partially right — to pressure on the young by the older generation. But another, more important reason — never officially acknowledged — is the spiritual



BETWEEN HAMMER AND CRESCENT

Could the Iranian turmoil trigger a national upheaval in the Soviet Moslem republics? Sovietologist ILANA KASS discusses the prospects

starvation of Soviet youth. The ardour of the revolution, once a source of inspiration, has long been dead, and the USSR has settled down to being a huge drab bureaucracy, placing premiums on conformity and compliance. Communism's inability to create a vibrant self-regenerating civilization has created a vacuum which is increasingly being filled by the resurgence of religious and national traditions.

IN TERMS of its ultimate objective, the Soviet Communist Party has never abandoned its commitment to create a completely atheistic, supra-national society. However, the choice of means designed to realize this objective, as well as the timing and application of short-range policies to the individual sects, nationalities and regions have been marked by considerable flexibility and, at times, inconsistency.

Perhaps of greatest significance for the course of Soviet policy towards the various religious and national denominations has been the con-

tinuous tug of war between a "fundamentalist" tendency, embedded primarily in the Party propaganda organs and the youth organizations, and a "pragmatic" orientation displayed by those officials charged with the practical, day-to-day functioning of the system.

Characteristic of the fundamentalist viewpoint has been an emphasis on continuous and intense anti-religious and anti-nationalist struggle and deep-seated hostility to any and all forms of non-Soviet tradition.

The pragmatists, on the other hand, have differentiated among the various groups and denominations in terms of their readiness and capability to advance or thwart the current political objectives of the regime. This approach has called for rewarding friends and punishing enemies.

Less optimistic about the immediate success of atheistic, "internationalist" propaganda, the pragmatists have persistently striven to Sovietize religious organizations, both for reasons of

internal security and for the sake of the regime's legitimacy among the believing masses.

Soviet treatment of individual national and religious entities, especially since World War II, has been affected also by the extent to which they could or would advance the foreign policy objectives of the regime.

This treatment has further depended on the differing degrees of correlation between the external interests of the Soviet state and those of the individual religious or national groups, ranging from a highly positive correlation in the case of the Russian Orthodox Church to a negative one in the case of Judaism.

SINCE the 1940s, and more pronouncedly after Stalin's death, certain "loyal" denominations have assumed an increasingly active role in espousing Soviet foreign policy objectives and conducting propaganda among their co-religionists abroad through the channels of bilateral and multi-lateral relations and organizations. They

have helped the regime both projecting a positive image of the Soviet system and by mobilizing support for, or weakening opposition to, certain Soviet policy initiatives.

OF ALL THE religions in the Soviet Union that coexist uneasily with Communism, Islam is currently the most sensitive of the USSR's foreign affairs. Eager for good relations with the Arab and other World Moslem countries, Moscow goes to considerable lengths to demonstrate that Islam thrives in the USSR.

As part of the Soviet propaganda effort, Soviet Moslem leaders travel extensively, visit Moslem countries and attend international Islamic conferences. Some have even been permitted to go on Hajj to the cities of Mecca and Medina.

Moscow's public relations campaign is further enhanced by publication of a sleek, colorful monthly, entitled *Moslems of the Soviet East*. Government-financed and printed in Arabic, English, French and Uzbek, the journal presents a glowing picture of religious and national life in Soviet Asia, emphasizing the tremendous progress achieved in the area since the revolution.

Central Asia is thus presented as a veritable showcase of the Soviet way of life and, more crucially, of the applicability of the Soviet development model to Third World nations. Virtually every delegation from the Arab and Moslem world and, recently, also from Black Africa, is given a grand tour of the Caucasus and/or Trans-Caucasian Republics and told about the economic, cultural, educational and social achievements. The Soviets are particularly proud of the advances made in agriculture, especially irrigation and reclamation, in the exploitation of natural resources, mainly oil, ores, and in health and literacy.

There can be little doubt that Western standards and material sense communism has greatly improved the lot of average Soviet Asian. Dramatic decline in mortality, increasing literacy, increased skills, employment and school and university enrollment have clearly been significant accomplishments.

Certainly, there is a case to be made for viewing the situation in the Soviet Moslem republics in terms of progress. Yet, the temporary situation is characterized by lower levels of education, urbanization and employment for the indigenous population, as compared with both the "outsiders" (mainly Russians and Armenians) and the average.

The Soviet Moslems have not yet been mobilized into advanced sectors of society to the extent their numbers warrant. Throughout Soviet Asia there is a general deficit of representation and recognition in the Soviet system. This situation encourages and insulates the rural nature of the region's population and, to a certain extent, puts demands on the dominant group, the Russians, to narrow the distinctions between themselves and their compatriots.

When people perceive that they are not receiving their fair share of the benefits of society, they traditionally resort to identifying with some group or movement through which they can redress their grievances. Thus, the Ber-

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POST PULLOUT GUIDE

The Poster

MUSIC

All programmes start at 8.30 p.m. unless otherwise stated.

Jerusalem
ISRAEL BACH SOCIETY — Yehoshua Elimelech, Eli Freud. Works for violin, organ, harpsichord by Bach, Telemann, Leclair. (International Evangelical Church, 55 Hanover St., tomorrow)

ELECTRONIC AND COMPUTER MUSIC — Composer/musician Giuseppe, G. Englert (France) plays his own compositions and works by other electronic and experimental music composers (Israel Museum, tomorrow)

CONTRASTS — Glenn Fiechtel, trumpet; Meir Rimon, French horn; Yehoshua Pastran, trombone; Bracha Edon, Alexander Tamir, duo pianists. Programme juxtaposing sounds of piano and brass. Works by Kogan, Mozart, Poulenc, Braun, Schubert, Nishybell. (Khan, opposite railway station, Sunday)

LUNCHTIME CONCERT — The Jerusalem Winds; Alexander Tamir, piano. Works by Beethoven, Ibsert. (Wise Auditorium, Hebrew University, Givat Ram campus, Monday at 1.15 p.m.)

CHAMBER CONCERT — Basically Baroque ensemble play works by Bach, Mozart, Vivaldi, Beethoven, Haydn, Quantz. (Tzavta, 38 King George, tomorrow at 11 a.m.)

ARIEL ENSEMBLE — Works by Rossini, Ravel, Schubert, Webern. (Tzavta, Tuesday at 8 p.m.)

PERCUSSION CONCERT — Pamela Jones, Normal Weinberg play works by Bach, Mozart, Debussy, Coltrane. (Sara Gallery, 18 King David, tomorrow at 9 p.m.)

ISRAEL FILHARMONIC ORCHESTRA — Light classical music series. Subscription

CHILDREN & YOUTH

TSIPI KUNZ — Story and songs by Tzipi Shavit. (Elin Vered, Beit Ha'am, tomorrow at 11 a.m.; Dimona, Eilat Theatre, Tuesday at 9 p.m.)

IMPROVATIONS — On percussion instruments. (Jerusalem, Israel Museum, Wednesday at 4 p.m.)

STORIES ANAT LIKES BEST — Play. (Ramat Gan, Ordas, today at 8; Rishon, Beit Ha'am, tomorrow at 11 a.m.; Rishon, Tel Aviv, Monday at 5 p.m.; Haifa, Municipal Theatre, Wednesday at 8.30 p.m.)

WHAT HAPPENED IN THE LAND OF WHO — Play for children by Lea Nator. With Hava Alberstein and Avraham Mor. (Yad Eliahu, Beit Barbour, Wednesday at 4 p.m.)

KING FERDINAND — By Ephraim Sidon. Lesson in democracy presented in theatrical form. By the Children and Youth Theatre. (Kiryat Motzkin, today)

BRECH BERECH ZOUTA — Play by the Children and Youth Theatre, written by Moshe Don-Shaul. (Ra'anana, Grot, Sunday)

RES SIMHA'S TRAVELS TO ISRAEL — Comedy by the Children and Youth Theatre. (Masada, Sunday; Hadar Hasharon, Monday; Kiryat Yam, Tuesday; Bnei Akiva, Wednesday)

THE COLOURS THIEF — By the Children and Youth Theatre. (Patah Tikva, Sunday; Holon, Monday and Tuesday; Jerusalem, Wednesday)

THE ISRAEL NATIONAL OPERA — Joy Elizabeth Shers, Yosi Kabil, Yossi Phillippe. Stage Director: Alexandrou and Tuesday)

AVIVA — By Kalman, Carl; Terry Gabor, Walter Flans, Miriam Laron, Mordechai Ben-Shachar, Freddy Peor, Gloria Sharon. (Jerusalem, Binyamin Ha'oma, Monday)



George Segal and Susan Anapach kiss and make up in "Blume in Love," written by Paul Mazurski.

THEATRE

All programmes are in Hebrew, unless otherwise stated.

Jerusalem
ASTOUNDING DEED — Based on stories of the kabbalah. By Dani Horowitz and Ya'acov Raz, directed by Ya'acov Raz. (Khan, opposite railway station, Tuesday at 9 p.m.)

BIKO — Documentary about the death, in a South African prison, of Steve Biko. (Khan, Wednesday)

THE ENDGAME OF KIRYAT GAT — Based on the story by John Auerbach and directed by Nola Chilton. About a Kiryat Gat drama circle attempting to produce Beckett's "Endgame." (Khan, Monday at 9 p.m.)

METAMORPHOSIS — Kafka's story directed by Steven Barkov. Produced by the Haifa Theatre. (Jerusalem Theatre, tomorrow, Sunday and Monday at 8.30 p.m.)

PORTS STAGE — Zeli Corowich and Gertrude Elina. Discussion follows reading. (Tzavta, 38 King George, Wednesday at 9 p.m.)

SEXUAL PERVERSITY IN CHICAGO — By David Mamet. Directed by Roy Isaacowitz. Music by Jim Lewin. In English. (Tzavta, tomorrow at 8.30 p.m.)

THE SHADOW — By Yevgeni Schwartz. Produced by the BeerSheva Theatre. (Jerusalem Theatre, Wednesday at 8.30 p.m.)

TOI AVIV
ASTOUNDING DEED — (Nahmani, 17 Nahmani, Monday at 9 p.m.)

CHAPTER II — By Neil Simon. Cameri Theatre production. (Cameri, 30 Dizengoff, Wednesday and Thursday)

GOLD STORAGE — Produced by the Cameri Theatre. (Cameri, tomorrow and Sunday)

DRUNKEN ROUND — By Yossi Mundy. For ages 18 and above only. (Habimah, tomorrow, Monday, Tuesday)

THE PHANTOM LADY — Play for youth and adults. (Jerusalem Theatre, Tuesday; Schwartz and Debussy. (Rehovot, Wis Auditorium, tomorrow)

SPACE ODYSSEY — By the Children and Youth Theatre. (Ramat Eliahu, Hadar, Sunday; Tel Aviv, Nahmani, Tuesday at 4 p.m.)

THE SNOW GOOSE — By Paul Gallico. Produced by the Children and Youth Theatre. For adults and youth. (Kiryat Yo'arim, today; Jerusalem, today; Tel Aviv, Beit Dor, Sunday; Herzliya, Monday; Kfar Hasidim, Tuesday; Rishon Lesion, Wednesday)

THE COLOURS THIEF — By the Children and Youth Theatre. (Patah Tikva, Sunday; Holon, Monday and Tuesday; Jerusalem, Wednesday)

THE ISRAEL NATIONAL OPERA — Joy Elizabeth Shers, Yosi Kabil, Yossi Phillippe. Stage Director: Alexandrou and Tuesday)

FROGS — By Motti Beharav. (Little Tzavta, 30 Ibn Gvirol, today at 3; Tuesday at 11 p.m.)

L.S. DIONYSOS — The title is a combination of LSD and Dionysus, the mythological god of wine. The play is about intoxication — the pushing, shouting contemporary Israeli kind. Written and directed by and with Nilo Nital. (Little Tzavta, Monday at 10.15 p.m.)

METAMORPHOSIS — (Beit Dor Theatre, 20 Ibn Gvirol, Wednesday)

A MIDSUMMER NIGHT'S DREAM — Shakespeare's comedy produced by the Habimah Theatre. Directed by Omri Nitsan. (Habimah's Large Hall, Sunday through Thursday)

PAULA — By Eran Prels. About the absorption problems of a kibbutz volunteer. (Tzavta, tomorrow at 8.30 p.m.)

REST HOME FOR THE OBESE — By the Yuvai Theatre. (Beit Barbour, Monday at 8.30 p.m.; Ohel, Beit Artosoroff, 6 Bellinson, Wednesday at 9 p.m.)

THE RUBBER MERCHANTS — All about rubber contraptions. A lot of offensive schoolboy humour interspersed with a bit of good comedy. (Tzavta, Tuesday at 4.30 and 8.30 p.m.)

THE SHADOW — (BeerSheva, tomorrow)

THE SHADOW BOX — By Michael Christophor. About three terminal cancer patients. Directed by Hanan Bar. (Givat Ha'im, Sunday)

WEDDING EVE — Yehoshua Sobol's sequel to "Homeward Bound." (Habimah's Large Hall, tomorrow and Thursday)

WHAT ARE WE GOING TO DO ABOUT JENNY? — An extremely silly comedy about a sophisticated lady who has just discovered sex, champagne and other good things in life; a vehicle for Hanna Marron who makes the most of it. (Cameri, Monday and Tuesday)

TWO FOR THE SEESAW — Romantic comedy by William Gibson. (Ohel, tomorrow at 9 p.m.)

WEDDING EVE — Yehoshua Sobol's sequel to "Homeward Bound." (Habimah's Large Hall, tomorrow and Thursday)

WHAT ARE WE GOING TO DO ABOUT TWO FOR THE SEESAW — (Kfar Saba, tonight at 8; Beer, Sunday at 11 a.m.; Ramat Natfali, Tuesday at 9 p.m.; Tirat Herzl, Wednesday at 9 p.m.)

WHAT ARE WE GOING TO DO ABOUT JENNY? — (Beit Shean, Sunday)

ENTERTAINMENT

Jerusalem
THE BEST OF SHALOM ALEICHEM — Stories by the famous Yiddish writer, performed by Helms Bernard and Michael Schneider. In English. (King David Hotel, tomorrow; Hilton Hotel, Tuesday)

THE ESPRESSO GENERATION — With the Harel Over Habit group. (Beit Ha'am, 11 Bealil, tomorrow at 9 p.m.)

FOLK MUSIC — Dan Zhabara sings his own and international songs. (Tzavta, 38 King George, Thursday at 9 p.m.)

HASSIDIC POP — Shalom Levin, Moshe Yess. Pop, jazz and blues. (Sara Gallery, 18 King David, Monday at 8 p.m.)

TOI AVIV
BENNY BOOM — Musical written and directed by Shud Manor. (Beit Hehaya, Weizmann and Pinkus, tomorrow at 9 p.m.)

THE ESPRESSO GENERATION — (Ohel GAZOZ BAND — Folk-rock, ballads, etc. Written and directed by Dani Handerson.

(Beit Hehaya, Monday and Tuesday at 9 p.m.)

HAVA ALBERSTEIN — (Tzavta, 30 Ibn Gvirol, tonight at 9)

LIFE IS NO HONEYMOON — With Gadi Yagil and Hanna Lesio. (Beit Hehaya, Wednesday at 8.30 p.m.)

SHLOMO ANZI — (Tzavta, tonight at midnight)

ZILLA DAGAN — Sings old love songs. (Jaffa, The Third Floor, 18 Yifat, tonight at 10)

NURIT GALRON — (Eilat, Eilat Theatre, Tuesday at 9 p.m.)

DANCE

BAT SHEVA DANCE COMPANY — Wilderness, Swamps, Forest (Ze'eva Cohen); Metaphors (Rina Shannim); Album Leaves (Donald McKay); Daughters of Shlomo (Rahamim Roni). (Haifa, Monday at 8.30 p.m.; Kfar Saba, Heichal Hatarbut, Tuesday at 8.30 p.m.)

הכזה מן האל

Jerusalem Cinemas

Commencing Saturday, February 24, 1979

ARNON

2nd week
HAPPY PARATROOPS
★ LOUIS DE FUNES
4, 6.45, 9

CINEMA 1 ONI'O

in Kiryat Hayovel

Buses 18, 19, 24

Tel. 415087 • Hall is heated

Fri., Feb. 23 at 2.30

START THE REVOLUTION WITHOUT ME

with: Gene Wilder
Donald Sutherland

Sat., Feb. 24 at 7, 9.15

A SPECIAL DAY

with: Sophia Loren
Marcello Mastroianni

Every Sunday — Double Feature, One Price

7.30: **THE TAMARIND SEED**

with: Omar Sharif
Julie Andrews

9.15: **FAHRENHEIT 451**

with: Julie Christie

Mon., Feb. 26 at 7, 9.15

THE MAGIC FLUTE

Dir.: Ingmar Bergman
Music: Mozart

Tue., Feb. 27 at 7, 9.15

CATCH 22

with: Alan Arkin

Wed., Feb. 28 at 7, 9.15

The Great Swedish Film DEAR JOHN

Dir.: Lar Magnus Lindgran

Thurs., March 1 at 7, 9.15

THE ODD COUPLE

with: Jack Lemmon
Walter Matthau

Fri., March 2 at 2.30

GUNFIGHT AT O.K. CORRAL

with: Burt Lancaster
Kirk Douglas

EDEN

2nd week

EMANUEL IN AMERICA

4, 7, 9

EDISON

4th week

The Ten Commandments

★ CHARLTON HESTON
★ YUL BRYNNER

Saturday at 8 only
Weekdays 4, 9

HABIRAH

2nd week

PIRANHA

★ BRADFORD DILLMAN
4, 6.45, 9

KFIR

4th week

INTERIORS

★ CHRISTINE GRIFFITH
★ DIANE KEATON
4, 6.45, 9

ORGIL

VIOLETTE ET FRANCOIS

4, 6.45, 9

MITCHELL

4th week

FOUL PLAY

★ GOLDIE HAWN
★ CHEVY CHASE
8.45, 9.15
Wednesday also at 4

ORION Tel. 222914
3rd week
★ CLINT EASTWOOD
In his new film
EVERY WHICH WAY BUT LOOSE
4, 6.45, 9

ORNA Tel. 224733
Suspenseful, interesting, surprising!
FURY
★ NIKK DOUGLAS
★ JOHN CASSAVETTES
4, 7, 9

RON
4th week
CONVOY
★ KRIS KRISTOFFERSON
★ ALI MACGRAW
Directed by Sam Peckinpah
4, 7, 9

SEMADAR
IPHIGENIE
7, 9.15
SMALL AUDITORIUM BIN YENI HA'OOMA
2nd week
Friday at 8
Weekdays 7, 9.15

THE GOODBYE GIRL
★ RICHARD DREYFUS
★ MARSHA MASON

Tel Aviv Cinemas
Commencing Saturday, February 24, 1979

ALLENBY
8th week
A new comedy thriller!
Tonight 10, 12
Weekdays 4.30, 7.15, 9.30
FOUL PLAY

★ GOLDIE HAWN
★ CHEVY CHASE
BEN YEHUDA
3rd week
A film by Claudia Weil

girl friends
"A stunning success... often very funny... a compassionate portrait."
(L.A. Times)
Starring: Melanie Mayron
Tonight at 10, 12
Weekdays 4.30, 7.15, 9.30

CHEN
2nd week
Starting Saturday 4.30, 7.15, 9.30
MACARTHUR THE REBEL GENERAL

Based on the novel by John Buchan
★ GREGORY PECK
★ ROBERT POWELL
★ DAVID WARNER
CINEMA TWO SOMMERFIELD DEKEL

4th week
Starting Saturday 7, 9.30
MIDNIGHT EXPRESS
Based on the true story of Billy Hayes

★ BRAD DAVIS
★ JOHN HURT

ROYAL Tel. 55951
2nd week
WILD GESE
★ RICHARD BURTON
★ ROGER MOORE
Tonight 10, 12
Weekdays 7.15, 9.30
Tues. Also at 4.30

★ RICHARD BURTON
★ OLIVIA HUSBY
★ BETTE DAVIS
8.45, 9
COMING HOME

★ JANE FONDA
★ JON VOIGHT
8.30, 9

CINEMA ONE
Tonight 10, 12
Saturday 4.30, 7.15, 9.30
ENTER THE DRAGON

DRIVE-IN
Cinema premiere
Tonight at 10, 12.45
Saturday and weekdays 7.45, 10
THE DIRTY DOZEN

★ LEE MARVIN
★ ERNEST BORGNINE
★ CHARLES BRONSON
★ JIM BROWN
★ JOHN CASSAVETTES

Starting Saturday at 8.45
For the entire family
THE LITTLE PRINCE

Based on the story by Antoine de Saint-Exupery
ESTHER Tel. 255810
8th week
THE SILENT PARTNER

★ ELLIOTT GOULD
★ CHEYFOTTE FLUMMER
★ SUSANNAH YORK
Saturday 7.15, 9.30
Weekdays also at 4.30

GAT
8th week
4.30, 7.15, 9.30
Dora Flor and Her Two Husbands

OFIR
Israel Premiere
GYPSIES GO TO HEAVEN

A colourful, romantic story, based on a story by Maxim Gorky
★ GREGORY GRIGORIN
★ SVETLANA TOMA
Russian speaking film
4.30, 7.15, 9.30

ORLY
2nd week
THE THIRTY NINE STEPS

★ ROBERT POWELL
4.30, 7.15, 9.30
PARIS
6th week
★ BRUNO S.
In the most powerful film
SPROSZEK
4, 7.15, 9.30

PEER
2nd week
A true love story...
THE OTHER SIDE OF THE MOUNTAIN PART 2
4.30, 7.15, 9.30

RAMAT AVIV
2nd week
WILD GESE
★ RICHARD BURTON
★ ROGER MOORE
Tonight 10, 12
Weekdays 7.15, 9.30
Tues. Also at 4.30

★ RICHARD BURTON
★ OLIVIA HUSBY
★ BETTE DAVIS
8.45, 9
COMING HOME

★ JANE FONDA
★ JON VOIGHT
8.30, 9

★ RICHARD BURTON
★ OLIVIA HUSBY
★ BETTE DAVIS
8.45, 9
COMING HOME

★ JANE FONDA
★ JON VOIGHT
8.30, 9

SHAHARF
6th week
Tonight 10, 12
Weekdays 4.30, 7.15, 9.30
INTERIORS

KRISTIN GRIFFITH
MARY BETH HURT
RICHARD JORDAN
DIANE KEATON
E.C. MARSHALL
GERALDINE PAGE
MALDEN STAPLETON
SAM WATERSTON
Director of Photography GARDNER WHIST
Executive Producer JERRY BRONFENBRENNER
Produced by GARDNER WHIST
Written and Directed by WOODY ALLEN

STUDIO Tel. 295187
17th week
THE GOODBYE GIRL

★ RICHARD DREYFUS
★ MARSHA MASON
TOHELET Tel. 443950
3rd week
★ DOMINIQUE SANDA
in
Liliana Cavani's new sensational film
BEYOND GOOD AND EVIL

Also starring:
★ LEYLAND JOSEPHSON
★ ROBERT POWELL
★ VIRNA LISI
4.30, 7.15, 9.30
TEL AVIV Tel. 281181
3rd week
4.30, 7.15, 9.30
EVERY WHICH WAY BUT LOOSE

TEL AVIV MUSEUM
2nd week
THE LACEMAKER
4.30, 7.15, 9.30

ZAFON
14th week
Akira Kurosawa's
DERSU UZALA
Academy Award winner for foreign film
"Dersu Uzala is a masterpiece beautiful to look at, faultlessly executed."
Starting Saturday 4.30, 9
Weekdays also at 4
No perf. on Thursday

Halla Cinemas
Commencing Saturday, February 24, 1979

ARON
2nd week
The most daring commando raid in war history, based on Alastair Maclean's bestseller
WHERE EAGLES DARE

★ RICHARD BURTON
★ CLINT EASTWOOD
Due to length, perf. on Sat. at 8, 8.45
Weekdays 5.30, 8.30

★ RICHARD BURTON
★ OLIVIA HUSBY
★ BETTE DAVIS
8.45, 9
SHAVIT
10th week
Hal Ashby's film
COMING HOME

★ JANE FONDA
★ JON VOIGHT
8.30, 9

★ RICHARD BURTON
★ OLIVIA HUSBY
★ BETTE DAVIS
8.45, 9
COMING HOME

★ JANE FONDA
★ JON VOIGHT
8.30, 9

★ RICHARD BURTON
★ OLIVIA HUSBY
★ BETTE DAVIS
8.45, 9
COMING HOME

★ JANE FONDA
★ JON VOIGHT
8.30, 9

★ RICHARD BURTON
★ OLIVIA HUSBY
★ BETTE DAVIS
8.45, 9
COMING HOME

AMPHITHEATRE
★ CONNIE STEVENS
In a thriller
SCORCHY
4, 6.45, 9

ATZMON
★ KAY LANE
★ GREG HENRY
★ GEORGE HENNEY
In a tough thriller
MEAN DOG BLUES
4, 6.45, 9

CHEN
8th week
Number one suspense thriller
COMA

★ GENEVIEVE BUJOLD
★ MICHAEL DOUGLAS
★ RICHARD DODMARK
★ ELIZABETH ASHLEY
Saturday 8.45, 9
Weekdays 4, 6.45, 9

GALOR
Both films from Friday
At 10, 2, 7
THE ANIMAL
★ JEAN PAUL BELMONDO

At 12, 4, 9
THE MCMASTERS
★ BURL IVES

MIRON
CRAZY HORSE
Adults only
From Friday 8 non-stop perf.

MORIAH
STRAIGHT TIME
★ DUSTIN HOFFMAN
6.45, 9

ORAH
THE LACEMAKER
★ MARELLE HUPPERT
4, 6.45, 9

ORDAN
2nd week
BLUME IN LOVE

★ GEORGIE SEGAL
★ HANAN ANSPACH
★ KIM KRISTOFFERSON
★ SHELLY WINTERS
Saturday 7, 9
Weekdays 4, 7, 9

OHION
From Friday 8 non-stop perf.
LOVE IN THREES
In colour
Adults only

ORLY
18th week
★ ALAN BATES
★ JILL CLAYBURGH
in an emotional film
AN UNMARRIED WOMAN
Adults only
8.45, 9

PEER
2nd week
New comedy thriller
FOUL PLAY

★ GOLDIE HAWN
★ CHEVY CHASE
Saturday 8.45, 9
Weekdays 4, 6.45, 9

RON
6th week
Agatha Christie's
DEATH ON THE NILE

★ PETER USTINOV
★ OLIVIA HUSBY
★ BETTE DAVIS
8.45, 9

RAMAT GAN
Commencing Saturday, February 24, 1979

ARON Tel. 720708
THE STARSHIP INVASIONS
★ ROBERT VAUGHN
★ CHRISTOPHER LEE
4, 7.15, 9.30

HADAR Tel. 721720
2nd week
DERSU UZALA
Academy Award winner for foreign film
"A masterpiece... faultlessly executed"
4, 7.15, 9.30

LILY
8th week
COMING HOME
7.15, 9.30

OASIS Tel. 789582
2nd week
★ GREGORY PECK
★ MACARTHUR THE REBEL GENERAL
4, 7, 9.30

ORDEA
3rd week
DEATH ON THE NILE
8.45, 9.30

RAMA
PORFUMO DI DONNA
7.15, 9.30
Monday, Wednesday at 4.30

RAMAT GAN
10th and last week
AN UNMARRIED WOMAN
★ JILL CLAYBURGH
★ ALAN BATES
7.15, 9.30

ESTHER
INTERIORS
★ KRISTIN GRIFFITH
★ RICHARD JORDAN
★ DIANE KEATON
4.30, 7, 9.15

NETANYA
2nd week
THE OTHER SIDE OF MIDNIGHT
Saturday and weekdays 8, 9
Thursday at 9 only

SHALOM
THE OTHER SIDE OF MIDNIGHT
Saturday and weekdays 8, 9
Thursday at 9 only

NETANYA
2nd week
THE OTHER SIDE OF MIDNIGHT
Saturday and weekdays 8, 9
Thursday at 9 only

SHALOM
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Thursday at 9 only

NETANYA
2nd week
THE OTHER SIDE OF MIDNIGHT
Saturday and weekdays 8, 9
Thursday at 9 only

SHALOM
THE OTHER SIDE OF MIDNIGHT
Saturday and weekdays 8, 9
Thursday at 9 only

HERZILIYA
Tel. 841850
DAVID
WILD GESE
★ RICHARD BURTON
★ ROGER MOORE
7, 9.15

TIFERET HERZLIYA
THE EYES OF LAURA MARS
★ FAYE DUNAWAY
7.15, 9.15

HOLON
MIGDAL Tel. 841850
THE BETSY
6, 9

PETAH TIKVA
PETAH TIKVA

SHALOM
2nd week
THE OTHER SIDE OF MIDNIGHT
Saturday and weekdays 8, 9
Thursday at 9 only

NETANYA
2nd week
THE OTHER SIDE OF MIDNIGHT
Saturday and weekdays 8, 9
Thursday at 9 only

SHALOM
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LILY
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COMING HOME
7.15, 9.30

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2nd week
★ GREGORY PECK
★ MACARTHUR THE REBEL GENERAL
4, 7, 9.30

ORDEA
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DEATH ON THE NILE
8.45, 9.30

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7.15, 9.30
Monday, Wednesday at 4.30

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★ JILL CLAYBURGH
★ ALAN BATES
7.15, 9.30

ESTHER
INTERIORS
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★ RICHARD JORDAN
★ DIANE KEATON
4.30, 7, 9.15

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Thursday at 9 only

NETANYA
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THE OTHER SIDE OF MIDNIGHT
Saturday and weekdays 8, 9
Thursday at 9 only

SHALOM
2nd week
THE OTHER SIDE OF MIDNIGHT
Saturday and weekdays 8, 9
Thursday at 9 only



John Cassavettes tries persuasion tactics on Amy Irving in Brian de Palma's psychic, horror film, "The Fury."

FILMS IN BRIEF

THE BETSY — The history of three generations of a Detroit motorcar manufacturing family, adapted from Harold Robbins novel. The theme of incestuous Robbin's three faithful ages: ambition, greed, and lust in a film that lacks all subtlety, charm, and originality, in spite of excellent performances by Laurence Olivier, Robert Duvall, and Jane Alexander.

BLUME IN LOVE — Romantic comedy about a warring-kissing couple who are well played by George Segal and a wan-looking Russel Anscombe. Story moves between Los Angeles and dream-like Venice and has some amusing incidents as well as too many tedious moments.

A SIMPLE TALE at Habimah, Yossi Yizraeli's stage version of a story by S.Y. Agnon, is anything but simple. On the surface the story is about a young man whose spiritual and intellectual cravings are stymied by a coldly materialistic environment, but it hides a wealth of Agnonite meanings. The adaptation and staging, with its baroque richness, successfully bring them all to light.

We are in Agnon country — a small town in Galicia, where the Jews live their lives in a partially imposed, partially self-imposed, ghetto. They are devoted to religion, to learning, to earning a living. It is the end of the 19th century or the beginning of the 20th, some of the Jews there are already glancing across the wall, attracted to non-Jewish Europe, its different style of living, its liberal thinking and sophistication.

THE HERO of the story, Hirschel, belongs to the old world. His parents own a prosperous wholesale chicken feather business; his mother always has a thick wad of money in one hand, an abacus in the other; his father just takes orders.

Hirschel wants to study the Tora, a greatly respected pursuit in his environment, but not for sons of prosperous merchants. His parents believe he would be much better off in the family business.

Hirschel is also in love, with Bluma, a pure dove of a girl, but a penniless orphan. His mother approves of the girl, but she thinks that a boy like Hirschel should marry well — into a family at

Simply profound



Leah Koenig and Moshe Becker in Habimah's "A Simple Tale."

THEATRE/Mendel Kohansky

least as prosperous as his own. Her choice for him is Mina, the daughter of Berta and Gedalia Tzamlach. Mina has received an education befitting her station in life, in a boarding school for girls run by a lady who eventually converted to Christianity. Consequently, Mina is a worldly, sophisticated girl who wears elegant dresses and nightgowns, douses herself with perfume, and calls Hirschel "Heinrich."

UNDER HIS MOTHER'S EYE but firm persuasion, Hirschel eventually marries Mina. And he abandons his studies to devote himself to the wholesale chicken feather business. But his heart is with Bluma, and with the volumes of the Talmud. The conflict leads to fearful suffering which culminates in madness. Cured of his illness, Hirschel returns to his family, to his wife who has borne him a child, to the

business, and to a clearly laid out future. There are faint echoes of *The Dybbuk* in the story, but instead of the tragic grandeur with which the heroine's life ends there, we have here an ending full of gently ironic, poignant wisdom.

A young man in the show, a clerk in the business, constantly running up and down ladders, occasionally stops to speak to the audience in the author's voice.

When the story comes to its resolution, with Hirschel on his way to becoming a respected merchant and family man, the narrator tells us: The Lord, may His Name be blessed, created the first man with two faces and two backs, and all the future generations have two faces and two backs, and they can move in either direction.

Hirschel, he tells us, cast his eyes on a girl, and in his ignorance assumed that he was commanded to do so, until others came and showed him that he was not so commanded. It made him very sad, but in the end he consoled himself, like one who suffered a loss but was rewarded with a find.

THE SIMPLE TALE was adapted for the stage by Shlomo Nitzan and Itzhak Goren, and the stage version is by Yossi Yizraeli. The difficult task could hardly have been done better.

Yizraeli, who has made Agnon's work his own province — and I cannot think of anything better for an Israeli stage director to specialize in — has achieved remarkable results.

There is never a dull moment in the poignantly sad, tragic and

humorous show, which is rich in directorial invention. It proceeds from climax to climax until it reaches a frightening *Walpurgisnacht* in the scene of the hero's madness.

The set, by Ziona Shimehl — her first work for the stage, I believe — is an astonishing farrago of thousands of objects, big and small. At first sight it appears to have been thrown together with no rhyme or reason, but there is method in the madness and as the show progresses it emerges as a virtually another cast of characters, supplementing the human cast.

It is by far the most complex stage design I have ever seen, a set constantly in motion, reaching a frenzy in the mad scene when the stage becomes a thick storm of chicken feathers.

There are also excellent individual performances, especially by Moche Bekker, a newcomer who was cast in the extremely difficult role of the hero, a part which could easily lead an actor, even a much more experienced one, into excess.

Then there is Lia Koenig as the mother, Eliezer Young as the father, Ruth Geller and Pesach Gutmark as Mina's parents, Sandra Sadeh as Mina, Yael Perl as Bluma, Gideon Singer as the mysterious, chain-smoking *shadchan*, Hagit Ben-Ami as the sophisticated Sofia, Mina's friend, Eli Gorenstein, as the narrator.

The music, crashing chords like messengers of destiny contrasted with gentle intonations on the violin and cello, is by Yossi Mar Haim, and the lighting is by Nathan Par-turin. □

Sex talk

ON THE TOWN / Robert Rosenberg

THERE'S nothing perverse about re-opening Tzavta in Jerusalem with a production of David Mamet's *Sexual Perversities in Chicago* and producing it in the original language of the playwright, according to everyone you ask at Jerusalem's Centre for Progressive Culture.

"There's nothing perverse about the play," says director Roy Isacowitz. "Mamet doesn't even use the word 'perverse'."

Centre manager Daniel Goldblatt — who also has a leading role in the 34-scene one-act play — agrees: "Jerusalem has a large Anglo-Saxon community and it is becoming culturally aware enough to accept foreign-language plays," says the 23-year-old U.S.-born actor-cum-theatre manager.

ISACOWITZ took the idea for producing the play to the Tzavta management collective, a group of about a dozen people who, having re-opened the teaching-performing centre, decided that they would take the plunge with their own productions.

"It's not easy on a minimal budget," says Goldblatt. "We borrow, beg, even *schmor a bit*," said Isacowitz, 28, his flat

South African tones well-hidden in a soft English accent.

MAMET is considered by *The New York Times* to be one of the best of the young U.S. playwrights at work today. His *American Buffalo* is a searing condemnation of the materialistic U.S. society, while *Perversities* is a tragic-comic look at the trials and tribulations of being 26 years old and unmarried in the quasi-chic singles' bars and shared apartments of Chicago.

"This play is about sex to the extent that any of our lives are about sex," said Goldblatt. "It's a slice-of-life story, and it's got sex in its language because that's what concerns these people."

But, he added, there's no nudity and no eroticism. The play presents the story of a young couple and their two friends whose own jealousy, envy and self-interest gradually destroys their fragile relationship.

Sex, verbal or physical, is not the point of the play, said Steward Figa, a 22-year-old actor from Chicago, who plays Bernie. *Perversities*, says Figa, "is a warning."

"There isn't yet a singles culture in Israel, though every

day there are more signs of Israelis trying to emulate the American lifestyle.

"I'd like to think the play is carrying a message to the young Israeli single, and the message is, 'Beware of the shallow, vacuous lifestyle of the American single.' This play shows it as it really is — empty," Figa said.

ISACOWITZ and Goldblatt agreed, but both said they preferred to simply see the play as "damn good theatre — and there's not enough of that around here."

They aren't afraid that Tzavta's first home production — there are two more plays in the works, one Spanish and one Hebrew — is not in the language most Israelis speak.

"Theatre-goers will nevertheless be able to understand the English, and as previous productions of Tom Stoppard's plays here have shown, you just can't translate effectively from modern English, modern American, into Hebrew," said Isacowitz.

TZAVTA is hidden away behind a stand of Jerusalem pines and eucalyptus, along the capital's central King George Street. It is a large two-and-a-half-story stone house and from the outside there is little sign, apart from a large wooden carved and yellow-painted nameplate, of what goes on inside.

Three months ago, Tzavta re-opened after a long spell. In Jerusalem, which for many years may have been the political



(Above) Phyllis Reison and Robin Pierce. (Below) Dan Goldblatt and Stewart Figa.



Moreover, the Tzavta is the only theatre that can put on a poetry reading one night, a classical music programme the next, and follow that with an evening of pantomime.

GOLDBLATT is particularly proud of the new aspect of Tzavta's offerings to the Jerusalem public.

"Perhaps by producing our own plays we'll begin filling a void here, and in the process of meeting that small demand, we'll create a greater demand," he said.

Just as Goldblatt is confident he will be able to fill the 100-seat Tzavta for *Perversities* at least seven times during the first month of the play's run, he's confident that a Spanish production will also play to a packed house.

Meanwhile, a confident Goldblatt and his colleagues at the centre, where workshops in dance, acting, mime and other performing arts are held during the day, are planning further expansions of the Tzavta programme.

"There's no reason why there can't be courses and offerings here in the plastic arts," he said. The multi-levelled building has a maze-like series of rooms underneath the auditorium which could adequately accommodate a gallery or a ceramics workshop.

Films are often presented, with directors of experimental film joining audiences after showings for discussions of their work.

Sexual Perversities in Chicago opens at Tzavta tomorrow night. Tickets cost IL50 and are available at the boxoffice. □

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בנימין נתניהו

A BARGAIN indeed is Johnny Cash's *Itchy Feet* — 80 Foot-Tappin' Greats (CBS), a score of Big John's biggies all packed onto a single L.P. All the goodies are here, including "Folsom Prison Blues" and "San Quentin" in the versions recorded live at the respective slammer, "I Walk the Line," "Ring of Fire," "A Boy Named Sue," "Busted," and "Don't Take Your Guns to Town." Of special note are "There Ain't No Good Chain Gang," on which Cash teams up with the lusty Waylon Jennings, and "Jackson," which has Cash and June Carter holding their own against the original version cut by Lee Hazlewood and Nancy Sinatra.

Cash on demand



Country singer Johnny Cash.

Good fun too with Dylan's "It Ain't Me Babe," and "One Piece at a Time," a proletarian protest ballad of sorts about an assembly line worker in Detroit who over the years makes off with a Cadillac in his lunch box. In all, *Itchy Feet* is recommended for those who want to catch up on their Cash and for anyone who likes his country clean and uncomplicated — which isn't too easy to find these days.

ROCK, ETC.
Madeline L. Kind & Natan Y. Shaw

LOCALLY, CBS is distributing a few albums which are more or less aimed at easing rock fans into jazz. This is a noble enough effort in theory, but the results are so mixed that it puts me in mind of my daddy's old admonition: "Never tease or do things half-heartedly. If you feel you've got to do it, Madeline, you may as well enjoy it, so roll back, shut your eyes and let 'er rip."

The first *parvo* product, being neither jazz nor rock, is *Images* (ABC/CBS), by The Crusaders. This U.S. group has been straddling the two scenes for a decade or more, and going through contortions of nomenclature while they fiddled on the fence. First they were The Swingers, then the Modern Jazz Sextet, then The Jazz Crusaders, and now they've dropped the Jazz. But it's been the same crusade all along — an

attempt to graft pop onto pop. It isn't all that bad. The first track, "Fairy Tales," invoked a reaction of "Oh, no, disco!" But then Joe Sample (keyboards), Stix Hooper (drums), Robert Popwell (bass), Billy Rogers (guitar) and especially Wilton Felder (sax) settled down to business and played some highly competent if not highly innovative jazz. None of this is as funky as, say, Miles Davis's licks to lure the top 40 freaks, but *Images* is an in-offensive intro for someone who wants to get into a straight instrumental stream.

Much less successful is the "jazz" of Jaroslav Jakubovic as presented on *Cheekin' In* (CBS). Unintentional irony on the cover, with Jaroslav rowing toward Manhattan with a boatful of brass — and the flip side showing him sinking fast. The simp simply tries too much — tenor, baritone and soprano saxophones, mellophone, harmonica, violin, viola, drums, guitars, piccolo, trumpet, bassoon, alto and tenor recorders, back-up vocals — puff puff — you name it and they're blowing it, plucking it, beating it and it just doesn't work. One nice track — "Birth" — but otherwise this is our nominee for hodge-podge of the year.

CBS ALSO has three new anthologies of local pop in the shops. *Old Lullaby* is a "best of 1978" and listening to all this matstey of Reahet Gimel fare all at once makes you realize — surprisingly — that '78 wasn't a bad year at all on the Israeli scene. Two biggies

by Ariel Zilber ("Give Me Strength" and "Rutzi Shmulik"), a pair from Shlomo Artzi, and solid contributions from Yigal Bashan, Zvika Pik, Gall Atari, the Garden of Eden group and others.

More nostalgia in *Thirty Years of Song from Israel*, a double L.P., makes you realize the staggering changes of style and taste in the three decades since Haim Topol was singing for the boys in the surplus stocking caps. Everything's here from early Yoram Gaon and young Yaffa Yarkoni to the Nhalal entertainment troupes on up through the Six Day War huzzahs to just about the present, though no real rock, please, we're Israeli.

Just how high or low we've come, depending on your point of view, is seen on the third collection, *Israel Song Festival 1978*. Everybody saw the contest, so you know if you like this music or not. Again, depending on your point of view, it's an album of the very up-to-date Israeli pop — or it's a licorice Frisbee. M.L.K.

JOHN TRAVOLTA has travelled from success to success, from the disco-dazzler of *Saturday Night Fever* to greaser Number One. But recently things haven't been faring so well for the 18-carat wonder boy.

His non-musical film effort with Lily Tomlin, *Moment by Moment*, received scathing reviews, and he's had to abandon the star role in a forthcoming movie, *American Gigolo*. And now comes his debut solo disc, *Travolta Fever*, (K-Tel), which to add to

his woes, proves only one thing — the lad can't sing.

Most of the songs sound like David Soul demos, but Hutch actually sings a lot better than Travolta. John's voice is pleasant enough, but limited to a very small range.

Almost every song, some of which come from *Grease* (including "Sandy," outstanding among a duff bunch) is about tortured adolescence. Exceptions are "Grossed Lightning" and "Big Trouble," a couple of early 60s-style rockers.

The arrangements on the record are half-hearted and unimaginative. In short — it's a lumpy album and you can't even dance to it!

IF Jazz (CBS) is any indication, it's getting harder for Queen to reign high over the rock world. Not that it's a bad record, it's just that it doesn't command repeated playing.

Queen's success formula was to take hard-rock riffs, overlay them with vocal harmonies and commercial melodies, and channel the whole lot through superb production. With Freddie Mercury camping up the front-man spot, they were exotic enough to attract a cross-over audience of dopper fans and hard-rock enthusiasts.

There are several pleasant pop-rockers on this platter. But the colourful imagery of their classics, "Bohemian Rhapsody" and "Somebody to Love" from their neo-operatic art rock work of 1975, *A Night At The Opera*, is gone. N.Y.S.

FROM THE CULTURAL point of view Haifa is a conundrum.

For many years it was the home of one of Israel's best artists and yet, 10 years after his death, nothing has been done to honour his activities and keep his name alive for future generations. There was only one Frank Pelleg, pianist, harpsichordist, composer, adviser, educator, brilliant lecturer; but who in Haifa knows about him now?

It can boast of one of the country's most efficient commercial enterprises, which for many years was the only industrial firm to give symphony concerts for its workers and their families and whose managing director is a distinguished supporter of the arts generally. "Dagon," the flour-milling company dominating the harbour area with its imposing silo, also has a beautifully laid-out museum within its walls open to the public. Dr. Hecht is probably patronized by local nonentities as a kind of cultural Don Quixote.

The municipality plays father (but not godfather) to the Haifa Symphony Orchestra, which has long been trying to extricate itself from the mud in which it is stuck because of an inadequate budget and a lack of energetic management, although there is a crying need for a good orchestra to serve the north of the country.

Haifa was one of the very first cities to build up a youth band which became the biggest in the country; it also developed a budding youth symphony orchestra, in cooperation with the Rubin Conservatory of Music.

FINALLY HAIFA possesses un-

Wasted potential

MUSIC & MUSICIANS / Yohanan Boehm

told treasures in its Music Museum and Amli Library, mostly hidden away in cellars and storerooms for lack of space and, again, money.

Of the museum's 1,500 instruments, only about 380 are exhibited — the rest are put away in five storerooms all over town, and two laboratories which deal with reconstruction and repairs. Located in the two-storey house on Arlosoroff Street once inhabited by the painter Hermann Struck, the enterprise is run by Moshe Gorall, a fanatic for his cause, and 10 employees, some part-time and some volunteers. (From 1958, when he moved to Haifa from Jerusalem, Gorall built up his collections with practically no budget, supported by the Targa of Chicago (Americans for Music Libraries in Israel) and some other U.S. donors. The designs were made from in-archives concentrates on Jewish music and recordings — many of which, according to Gorall, cannot be found, outside the Soviet Union and the Library of Congress, except in Haifa. There are 10,000 cards in an index of compositions based on biblical texts or subjects, and the catalogue is published in 11 languages.

THE MUSEUM'S approach is a combination of archaeology and anthropology, and many old in-

struments have been reconstructed on the basis of coins and pictures. Ancient Egypt is well represented, as are cultures from Africa and Asia. When the two princesses from Thailand — both accomplished musicians — visited the museum during their recent visit to Israel, they performed on the various instruments of their own country that form part of the museum's treasure.

THE MUSEUM arranges travelling exhibitions for schools and mounts special exhibitions at the Struck House on request.

Of course, there is also the beginning of a collection of stamps with musical subjects, and when the Israeli Postal Services issued a set showing ancient musical instruments in 1977, the designs were made from instruments in the Haifa Music Museum collection and the explanations were written by Moshe Gorall.

The museum's publishing activities include collections of Yiddish Songs, *Tatzeil*, a magazine devoted to musicological research and bibliography, and beautifully illustrated and printed catalogues. In 1976 the exhibition, "The Old Testament in World Music," was shown in several countries, under the auspices of

the Foreign and Education Ministries. A new exhibition, "Music in the Bible," will be on show in Haifa during May and June.

Ernest Bloch, the eminent Jewish composer, was given an exhibition last year, hopefully preparing the ground for a more comprehensive appreciation of his work in 1980, when his centennial comes up.

The small part of the collection that I was able to see on a recent visit was highly impressive. I think it is imperative that the museum gets a larger home and a larger budget. Both are needed to enable it to show more of its treasures and to publicize its tremendous effort to build up this important aspect of our culture and traditions. Once again, Haifa is neglecting its potential.

THE FIRST American concert pianist to perform in China after the establishment of relations between the People's Republic and the U.S. will be Walter Hautzig. He has been invited by Ambassador Leonard Woodcock to come to Peking immediately after completion of his tour of Japan and other Eastern countries. He will play works by Bach, Beethoven and Schubert, as well as contemporary American composers Aaron Copland and George Walker.

Hautzig is also professor of piano at the Peabody Conservatory of Johns Hopkins University in Baltimore, and he intends to discuss musical ideas with students and teachers in Peking. Born in Vienna, Walter Hautzig was rescued by the late Emil

Hauser and brought to this country in the '30s. Since living in the U.S. he has visited Israel and played here many times. His son's Bar Mitzva was celebrated at the Western Wall last year.

A cultural rapprochement of a different kind will take place in June, when Kyril Kondrashin, the eminent Soviet conductor, who recently left the USSR for the West, will conduct the Israel Philharmonic Orchestra in a series of concerts.

The IPO was the first orchestra to extend an invitation to Kondrashin after his emigration, and he was very touched by this fact. According to Abe Cohen, the general secretary of the IPO, Kondrashin has revealed himself to be a Jew who knows a great deal about things going on in Israel, and not only in the field of music.

News about the increasing difficulties facing Jewish musicians in Russian orchestras has led the IPO to announce that it is ready to absorb a large number of musicians, especially string players.

THE EIGHTH Clara Haskil Piano Competition will take place in Vevey, Switzerland, between September 2 and 8. A prize of SF10,000 and opportunities for orchestral appearances are offered to the winner. Any pianist born after January 1, 1947, can compete and the deadline for submission of applications is July 10. Details can be obtained from the Secretariat of the Clara Haskil Competition, 27 bis, avenue des Alpes, CH-1820, Montreux, Switzerland, or the Swiss Embassy in Tel Aviv.

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THEATRE DIRECTOR Leonard Schach has just been invited to present a one-man, audio-visual performance of his production of *Golda* in Amsterdam, Brussels and London, some time in October.

"The idea," he says, "is that first I will talk about the play: its history, its failure on Broadway, and its subsequent success in South Africa. Then I will play an edited version of the tape of the South African production, interspersed with all the visual aids - projections, maps, etc. - that I used in the stage presentation. Possibly, Thelma Ruby [who played the lead in his production in South Africa] will come along and take over from the tape for any major speech of Golda's."

Schach adds that, with a little persuasion, he would be prepared to do the same audio-visual production in Tel Aviv... "possibly for the new Tel Aviv Museum afternoon series," he muses.

For those who may have forgotten, the original Broadway production of *Golda*, starring Ann Bancroft (with which Schach had no connection), was a great disappointment to all concerned. The South African production opened amidst a diplomatic storm when Israeli Ambassador Yitzhak Uss, followed by the rest of the diplomatic corps, boycotted the premiere because it was held in Pretoria with a whites-only audience.

Nonetheless, Leonard Schach tells us, despite that much exaggerated storm in a teacup, *Golda* was the first play to perform to multi-racial audiences in Johannesburg, in accordance with new government decisions. In Pretoria, he explains, the heart of apartheid attitudes, the local authority felt the time was not yet ripe for mixed audiences, and used their powers accordingly. "Golda herself would have been delighted by the strong protest put up not only by the entire acting community in South Africa, but also by citizens of Pretoria, who signed a massive petition."

Schach himself was instrumental in arranging for black audiences to see the play in Pretoria. Despite reports that Golda was very upset about the production and the stir surrounding it, she sent him a cable, after she had received enthusiastic press clippings, saying, "Overjoyed success, congratulations to all, sorry can't be with you."

PLAYWRIGHT WILLIAM GIBSON, who had been furious at the way his script was butchered on Broadway, wrote to Schach that he had come out to South Africa with hopes that *Golda*, with a restored text and a different concept of staging, would fare better at the hands of the critics than it did in New York.

"May I say again," he went on, "that your production of it has realized all those hopes, and more fully than I dared anticipate... A writer does like to be vindicated, and I am deeply grateful to you."

Leonard Schach is understandably flattered. He feels it is early days for a full Hebrew production. "We are all too close to the events [the play ends with the Yom Kippur War] but I feel sure that in twenty years or so, *Golda* will be most successful here... as an accurate, non-political, non-ohauvinistic picture of her times, and an excellent piece of theatre."

TURKISH singer Ajada Pekan is appearing here this week and next, on her second performing tour of Israel. She will be at Heichal

An audio-visual 'Golda'



A scene from "Golda's Wandering."

CURTAINRAISERS
Catherine Rosenheimer

Hatarbut in Tel Aviv until next Monday. Last year she appeared at the Paris Olympia, and received a Golden Disc award. She sings some numbers in Turkish, but the major part of her repertoire is in French.

THE THEATRE for Children and Youth has two new plays in its repertory, *Galileo's Wanderings*, written by Ephraim Sidon and directed by Zipporah Fine, with music by Dudi Seitzer, is a parable for younger children, intended to stimulate their critical judgement. It is about an imaginary land where the naive Galileo arrives. In his search for a place in which the truth can be told, without being considered a crime. He meets the local mayor, who is also minister of the interior, and realizes that he is a swindler and a cheat. In his innocence, Galileo tries to warn the king of the situation, only to discover that he and all his ministers are also corrupt. After uncovering several dastardly plots, including one to poison the king, Galileo gives up his quest and leaves the country, nonetheless in an optimistic mood. The moral of this parable is: It seems that there is no immediate victor in the battle between good and evil, but there is some hope of good coming up trumps eventually.

The second play, for older children, is Paul Galileo's *Snow Goose*, World War II story about a

British lighthousekeeper who befriends a snowgoose and later is killed when receiving survivors at Kunkirk.

REHEARSALS have started at the Haifa Theatre of *Old Age Home*, written by Rami Rosen, directed by Ilan Toren. Rosen is a chemical engineer by profession, but this is his third play to be staged here: two satires were produced at the Jerusalem Khan.

Set in an institution about to be turned into an army rest home, this play contrasts the lives of two generations: the old people whose lives are behind them, the young in their prime. Part drama, part comedy, it shows that their problems are not, after all, very different.

UNITED STUDIOS' film *Good Morning Israel* won a first prize at the recent film festival at La Spezia, in Italy. Directed by Ilan Eidad and photographed by David Gurfinkel, it was commissioned by the Israel Film Service. Its award from the Italian Ministry of Tourism was in the "People and Landscapes" category.

THE POPULAR off-Broadway hit *The Inheritors*, by Jewish-American playwright Dick Goldberg, is shortly to be produced here by the Lilaoh Theatre. Peter Fry will be directing Dan Almagor's translation. The play is about the fight of four brothers over their inheritance, after their father announces that he intends to make changes in his will. In what sounds like a combination of *The Brothers and Who's Afraid of Virginia Woolf?* each of the four reveals his own character in the course of the action.

BOTH HABIMAH and the Cameri Theatre have started a punctuality campaign: they announce that from now on, their curtains will go up at 8.30 p.m. precisely.

They say that until now they have been caught in a vicious circle. By starting their plays a few minutes late to allow for unpunctual audiences, all that has happened is that the latecomers have been coming even later, while those who arrive punctually are infuriated by the delay. All latecomers at both theatres will be asked to sit in the dress circle until they can get to their proper places during the interval.

Another innovation at the Cameri, which has apparently been very well received, is the idea of holding matinees at the Taavta Theatre at 4.30 every Tuesday afternoon. From the beginning of March, there will also be matinees every Wednesday at the Cameri Theatre, including some Haifa Theatre productions. The March schedule so far is as follows: 7th, *What shall we do about Jenny*; 14th, *Chapter Two*; 21st, *Revisor*.

Plans have now been completed for the construction of the Yarkon open-air theatre in the Yarkon Park, which should be completed by the beginning of the summer. Following the success of last summer's open-air production of *As You Like It*, it is planned to repeat this play, alternating with a Moliere production, directed by Omri Nitzan.

STUDENTS of Tel Aviv University's Drama Faculty inaugurated an unusual project last week. They started two morning courses in creative drama at Masaryahu jail, with prisoners taking part, followed by afternoon performances of the Ionesco play *Chairs*.

Dutch cop

MEDIA WEEK
Nechamah Golomb

FEDERICO GARCIA LORCA is the subject of the documentary *Murder in Granada* (TV, Monday, 21.30). Friends and relatives tell of the life and death of the greatest Spanish poet of the 20th century, who was born in 1898 and was murdered by Franco's supporters in 1936, during the Spanish Civil War.

Later that evening (22.35) we see the start of a new police drama series, *Van Der Valk*. An unorthodox man, Commissaris Piet Van Der Valk has his own

original, creative approach to police work. Barry Foster stars as Van Der Valk, Joanna Durham is his wife, Ariette, and Nigel Stock is his chief, Hofd' Commissaris Samson.

The regular Saturday-night thriller spot is filled this week by *Nero Wolfe* (TV, 22.00). David Thayer plays the very private detective who is offered \$100,000 to put an end to the FBI's surveillance of a woman and her family.

Brian's Song (TV, Wednesday, 22.00) is a football drama based on the unique relationship that developed between Gale Sayers (Billy Dee Williams) and the late Brian Piccolo (James Caan), star players for the Chicago Bears.

On Sunday we see the last episode of *Trinity Tales* (TV, 22.00). "The Man of Law's Tale" is about a classic pub confidence trick. The culprits are well known to followers of the series, and the tale has a surprise ending.

Tuesday's TV entertainment spot (21.30) is taken up by a record-



Barry Foster and Joanna Durham play the dilapidated Dutch detective and his wife in "Van der Valk", the police series set in Amsterdam. (Monday: 22.35)

ding of the Hasside Song Festival which was held some months ago in Binyanei Ha'ooma.

"A Voice from the Past" is the title of Wednesday's instalment of *Upstairs Downstairs* (TV, 20.00). A chance encounter with Sarah, the Bellamys' former parlour-maid who was forced to become a beggar, results in Elizabeth taking her back into the house. But Sarah first has to get rid of Alice, the maid who replaced her.

No details are available of Thursday evening's documentary (TV, 21.30). Does this mean there'll be another basketball game?

This week's English Language Drama (Radio, 1st Programme, Friday, 23.00) is Natalia Ginsburg's "Dialogue." Francesca and Martha are a married couple whose life together has degenerated into dull routine. A casual conversation in bed one morning turns into a serious discussion, in which both husband and wife reveal more than they had intended to.

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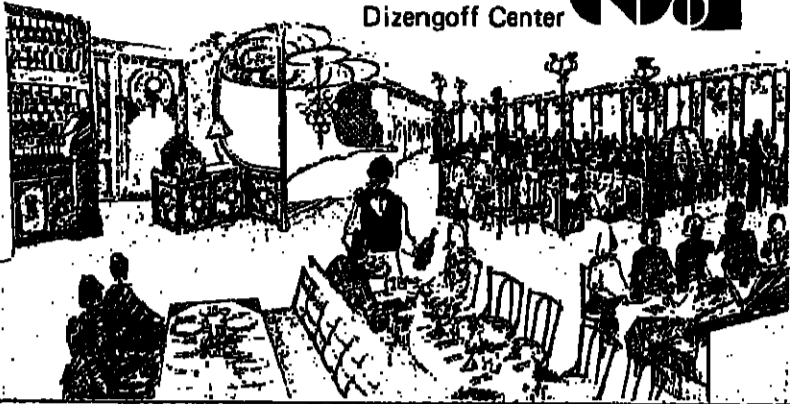
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Spanish flamenco dancer, Miguel Sandoval, here to choreograph and dance.

Flamenco duet

DANCE/Dora Sowden

ONE OF Spain's outstanding male dancers, Miguel Sandoval, has come here to choreograph a flamenco duet, which he and Israeli Spanish dancer Dalia Low hope to perform in a special programme before he leaves. Thus, Israel will see him dance.

"I came, because I saw that Dalia is very talented," he said in his fractured but expressive English. He saw her dance in Madrid during one of her visits there to get a "refresher" and new choreography. Miguel commented, "I don't teach but I teach her because she is special - so, what you say, dedicated?"

In Dalia Low's little studio in Tel Aviv, where he was rehearsing the duet - a torrid flamenco creation - one could at once understand why he ranks among the top Spanish dancers.

In appearance he isn't the typical Spaniard: he has light-brown hair, grey-green eyes and a complexion more fair than dark. Only his profile is unmistakably Spanish, most so when he dances. Even on that small floor, he was the flamenco dancer to the last twist of his fingers, the tap of his heels. His slim body was taut as a spring. There was not a single movement or unnecessary movement. The way he swung a shawl was like a torero swinging a cloak in the arena.

Born in Alicante, Miguel Sandoval got most of his training "on the road." When he was 13, he ran away and stayed with a family of gypsies. "They dance, sing, clap. When police find me and take me home I still dance." That decided him on his career.

He took lessons - against the wishes of his family. Then, aged 17, he saw an advertisement for Rosario, the famous partner of the Israeli Spanish dancer Antonio (Antonio Ruiz Soler) was holding auditions. "She chose me quickly," he said. He travelled as her partner all over the world and became a star in his own right. Alone and with his own company he had danced for the Sab, and in Japan and elsewhere.

Dalia Low said, "He is really the greatest today. He dances not only the traditional styles, but a special kind of flamenco - almost like jazz syncopation. It is extremely difficult but very wonderful to do. I hope we shall give two performances - one in Tel Aviv, one in Jerusalem."

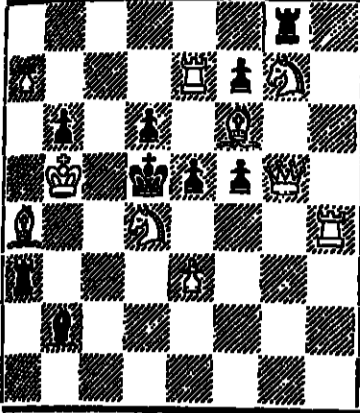
The dates will be announced shortly.

ANNA SOKOLOV, the celebrated American choreographer, has been chosen to represent dance in the first cultural delegation to U.S. is sending to China. Her ballet "This Night" is among the many she has directed here for various Israeli companies and month by month by the Kibbutz Dance Company, which will have a four-night season at the Bat-Dor Theatre. The kibbutz company has changed the dates first announced. One programme will be given on March 5 and repeated on March 8 and the other on March 18 and repeated on March 19.

THE ENTIRE Bat-Dor Dance Company has left for the U.S. for a month's tour of the East Coast.

CHESS
Eliahu Shahaf

Problem No. 2802
Jac. HARING, Holland
Second prize, Probleemkund, 1976



Kb: Qg; Rf; Rh; Ba; Bf; Nd; Ng7; Pa; e2 (10)
Kd: Ra; Rg; Bb; Pb; d6, e6, f6, f7. (9)
h, f7. (8)

White mates in two (2x)

SOLUTIONS. Problem No. 2800 (Solder).
1.Rd8: throat 2.Qe7 and 3.Qg6: 1.- Rf3 2.Nd4 and 3.Nf7; 1.- Rg3 2.Ne1 and 3.Ng4; 1.- Rd3 2.Nf1 and 3.Nd7.

THE ALBERNA GEM
The ALBERNA, Bulgaria, international tournament was held last year for the 10th time. Among the 14 participants was Greek representative Shalika (two wonder whether it is the same player who took part in the 1967 Jerusalem Junior world championship), a little known, untitled player. Surprisingly enough, Shalika tied for first place with USSR's N.Popov, pushing out a group of well-known players. Among the latter was Swedish champion Axel Ornstein, who was awarded the brilliancy prize of the event.

ORNSTEIN 1.e4 Nf3 2.Nc3 3.Nf3 4.e4 Bb7 5.Bd3 6.e2 7.d4 8.e4 9.Nd4 10.Nd7 11.e5 12.Bc7 13.Qc3 14.Kh1 15.Qh3 16.f4 17.Rf3 18.Nb3 19.Qd3 20.Qf3 21.Nf3 22.Nf4 23.Nf3 24.Qd3 25.Qd3 26.Qd3 27.Nf3 28.Nf3 29.Nf3 30.Qd3 31.Nf3 32.Nf3 33.Nf3 34.Qd3 35.Nf3 36.Nf3 37.Nf3 38.Nf3 39.Nf3 40.Nf3 41.Nf3 42.Nf3 43.Nf3 44.Nf3 45.Nf3 46.Nf3 47.Nf3 48.Nf3 49.Nf3 50.Nf3 51.Nf3 52.Nf3 53.Nf3 54.Nf3 55.Nf3 56.Nf3 57.Nf3 58.Nf3 59.Nf3 60.Nf3 61.Nf3 62.Nf3 63.Nf3 64.Nf3 65.Nf3 66.Nf3 67.Nf3 68.Nf3 69.Nf3 70.Nf3 71.Nf3 72.Nf3 73.Nf3 74.Nf3 75.Nf3 76.Nf3 77.Nf3 78.Nf3 79.Nf3 80.Nf3 81.Nf3 82.Nf3 83.Nf3 84.Nf3 85.Nf3 86.Nf3 87.Nf3 88.Nf3 89.Nf3 90.Nf3 91.Nf3 92.Nf3 93.Nf3 94.Nf3 95.Nf3 96.Nf3 97.Nf3 98.Nf3 99.Nf3 100.Nf3

ORIGINALITY FROM SWITZERLAND's annual Biel Festival is

one of the best organized mass events in the chess world. Last year no less than 400 players gathered in the Swiss town to compete in various tournaments. The main tournament had 124 participants. Israel was represented in the masters' (secondary) tournament by Yehuda Orinfeld, who tied for the fifth place with 7½ points out of 11 games. One of the most original games of the event was played between Italy's Bela Toth and West Germany's Dr. Fahnenschmidt.

B.TOTH Dr. FAHNENSCHMIDT
1.d4 Nf6 2.c4 3.Nc3 4.Qe2 5.Qe2 6.Qe2 7.Bd2 8.Ne3 9.Ne3 10.Ne3 11.e4 (the usual line in the Nimzo-Indian opening is 11.e3 b6 12. Be2 Bb7 13.d5 14.Ne3 15.Qc2 16.Nf3 17.Rc3 (White gives up the control over the "d" line and the consequences prove to be fatal) 17... Rd4 18.Rd4 19.Qd3 20.g3 21.Nb3 22.Nd1 (threatening to occupy f4 with great force) 21... g5 (weakens the King's position, but there is little choice) 21... Bf1 22.Nf4 Qd6 (there is no escape) 23.Ng3 Qd6 (with a double attack on d3 and g3) 24.Be4 25.ed 26.ed 27.Ne4 28.Qd4 29.Qd4 30.Qd4 31.Qd4 32.Qd4 33.Qd4 34.Qd4 35.Qd4 36.Qd4 37.Qd4 38.Qd4 39.Qd4 40.Qd4 41.Qd4 42.Qd4 43.Qd4 44.Qd4 45.Qd4 46.Qd4 47.Qd4 48.Qd4 49.Qd4 50.Qd4 51.Qd4 52.Qd4 53.Qd4 54.Qd4 55.Qd4 56.Qd4 57.Qd4 58.Qd4 59.Qd4 60.Qd4 61.Qd4 62.Qd4 63.Qd4 64.Qd4 65.Qd4 66.Qd4 67.Qd4 68.Qd4 69.Qd4 70.Qd4 71.Qd4 72.Qd4 73.Qd4 74.Qd4 75.Qd4 76.Qd4 77.Qd4 78.Qd4 79.Qd4 80.Qd4 81.Qd4 82.Qd4 83.Qd4 84.Qd4 85.Qd4 86.Qd4 87.Qd4 88.Qd4 89.Qd4 90.Qd4 91.Qd4 92.Qd4 93.Qd4 94.Qd4 95.Qd4 96.Qd4 97.Qd4 98.Qd4 99.Qd4 100.Qd4

NEW YORK CURIOSITY
THE GAME below, with a curious finale, comes from the 1978 New York Open Tournament.

ELTONIKOV **POPOVICH**
1.e4 2.Nc3 3.Nc3 4.g3 5.d4 6.f3 7.g4 8.g5 9.g6 10.g7 11.g8 12.g9 13.g10 14.g11 15.g12 16.g13 17.g14 18.g15 19.g16 20.g17 21.g18 22.g19 23.g20 24.g21 25.g22 26.g23 27.g24 28.g25 29.g26 30.g27 31.g28 32.g29 33.g30 34.g31 35.g32 36.g33 37.g34 38.g35 39.g36 40.g37 41.g38 42.g39 43.g40 44.g41 45.g42 46.g43 47.g44 48.g45 49.g46 50.g47 51.g48 52.g49 53.g50 54.g51 55.g52 56.g53 57.g54 58.g55 59.g56 60.g57 61.g58 62.g59 63.g60 64.g61 65.g62 66.g63 67.g64 68.g65 69.g66 70.g67 71.g68 72.g69 73.g70 74.g71 75.g72 76.g73 77.g74 78.g75 79.g76 80.g77 81.g78 82.g79 83.g80 84.g81 85.g82 86.g83 87.g84 88.g85 89.g86 90.g87 91.g88 92.g89 93.g90 94.g91 95.g92 96.g93 97.g94 98.g95 99.g96 100.g97

ENDGAME TECHNIQUE
While on the subject of endgames, here is an instructive example how to win a won position.

White - Ke2; Rc4; Rf1; Pa3, b3, f2, g2, h2. Black - Ke7; Ra8; Bb8; Nbb; Pa6, f6, g6, h7.

1... Nd6 2.Rc3: Nf1 3.Rc3 Ke6 4.Rd7 Ne5 5.Rh7 Bb8 6.f4 Ng4 7.h3 Nh5 8.Ra7 Rb8 9.Ra8 Kf5 10.g4 Kf4 11.Rf6 Kg5 12.Rf8 Rb8 13.Rf4 Kf4 14.Rh5 Kg5 15.Kh1 Kg4 16.Rg1 Kg5 17.h4. Black resigns (Khrilov - Zakharov, USSR, 1978).

THE BRILLIANT TOUCH
White - Kg1; Qe2; Ra1, Rf3; Bb2, Bc3; Nc4; Pa2, e4, d5, f4, g2, h2. Black - Kg8; Qd8; Ra8; Ba8; Bb4; Nf6; Pa7, c6, d6, f6, g7, h7. (13).

1... Nd6 2.Rc3: Nf1 3.Rc3 Ke6 4.Rd7 Ne5 5.Rh7 Bb8 6.f4 Ng4 7.h3 Nh5 8.Ra7 Rb8 9.Ra8 Kf5 10.g4 Kf4 11.Rf6 Kg5 12.Rf8 Rb8 13.Rf4 Kf4 14.Rh5 Kg5 15.Kh1 Kg4 16.Rg1 Kg5 17.h4. Black resigns (source unknown).

OLD GEM
White - Kh1; Qb1; Rf2, Rf3; Bb3; Nf3; Pa2, e2, h2. Black - Kf7; Qg6; Ra7; Rf8; Bb8; Pa8, d8, e8, f8, h8. (11).

1... Qg3 2.ed Bb (the threat was Nd3 3.Bb Ng3 4.Rg3 Qg3 5.Bb Kf7 6.Bb Kf7 7.Qb4. Black resigns. (Winawer - Zlotor, Paris, 1878).

OF KINGS AND PAWNS
White - Kf1; Pg2. Black - Kc8; Pk5. (8).

1.Kf1: (1.g3 Kd7 2. Kg3 Kd8 3.Kh3 Kf6 4.Kh3 Kf6 1-h4 5.Kg2: (2.Kf2 h4: 1) 2... h5 3.g3: (2.g3: 1) 4... Kf7 5.Kh3 Kf6 6.Kh3 Kf6 7.Kh3 Kf6 8.Kh3 Kf6 9.Kh3 Kf6 10.Kh3 Kf6 11.Kh3 Kf6 12.Kh3 Kf6 13.Kh3 Kf6 14.Kh3 Kf6 15.Kh3 Kf6 16.Kh3 Kf6 17.Kh3 Kf6 18.Kh3 Kf6 19.Kh3 Kf6 20.Kh3 Kf6 21.Kh3 Kf6 22.Kh3 Kf6 23.Kh3 Kf6 24.Kh3 Kf6 25.Kh3 Kf6 26.Kh3 Kf6 27.Kh3 Kf6 28.Kh3 Kf6 29.Kh3 Kf6 30.Kh3 Kf6 31.Kh3 Kf6 32.Kh3 Kf6 33.Kh3 Kf6 34.Kh3 Kf6 35.Kh3 Kf6 36.Kh3 Kf6 37.Kh3 Kf6 38.Kh3 Kf6 39.Kh3 Kf6 40.Kh3 Kf6 41.Kh3 Kf6 42.Kh3 Kf6 43.Kh3 Kf6 44.Kh3 Kf6 45.Kh3 Kf6 46.Kh3 Kf6 47.Kh3 Kf6 48.Kh3 Kf6 49.Kh3 Kf6 50.Kh3 Kf6 51.Kh3 Kf6 52.Kh3 Kf6 53.Kh3 Kf6 54.Kh3 Kf6 55.Kh3 Kf6 56.Kh3 Kf6 57.Kh3 Kf6 58.Kh3 Kf6 59.Kh3 Kf6 60.Kh3 Kf6 61.Kh3 Kf6 62.Kh3 Kf6 63.Kh3 Kf6 64.Kh3 Kf6 65.Kh3 Kf6 66.Kh3 Kf6 67.Kh3 Kf6 68.Kh3 Kf6 69.Kh3 Kf6 70.Kh3 Kf6 71.Kh3 Kf6 72.Kh3 Kf6 73.Kh3 Kf6 74.Kh3 Kf6 75.Kh3 Kf6 76.Kh3 Kf6 77.Kh3 Kf6 78.Kh3 Kf6 79.Kh3 Kf6 80.Kh3 Kf6 81.Kh3 Kf6 82.Kh3 Kf6 83.Kh3 Kf6 84.Kh3 Kf6 85.Kh3 Kf6 86.Kh3 Kf6 87.Kh3 Kf6 88.Kh3 Kf6 89.Kh3 Kf6 90.Kh3 Kf6 91.Kh3 Kf6 92.Kh3 Kf6 93.Kh3 Kf6 94.Kh3 Kf6 95.Kh3 Kf6 96.Kh3 Kf6 97.Kh3 Kf6 98.Kh3 Kf6 99.Kh3 Kf6 100.Kh3 Kf6

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THIS WEEK IN ISRAEL

AT LEAST one expert on Arab society and culture, Gideon Weigert, bemoans the fact that hardly any Arab restaurants do real "cooking," confining themselves instead to such dishes as shishlik and kebab.

A Popeye special

MATTERS OF TASTE
Haim Shapiro

In all of East Jerusalem, he told me, there are only a few restaurants which produce an interesting assortment of meat and vegetable dishes. One of them, he said, is the Salaam restaurant on Salah a-Din Street. We decided to visit it together.

The entrance to the restaurant, a grimy hallway, is rather uninviting, but once inside one finds a large, clean dining room, decorated to resemble a crypt. The service was fast, friendly and helpful.

In order not to fill ourselves up before the main course, we ordered half portions of the various salad dishes, including humous, tehina with parsley, eggplant salad and tehina with fresh vegetables. Apart from the last, which was truly exceptional, the salads were fairly good, but not exciting.

It was the main courses which really caught our attention. We viewed them all in the kitchen, simmering in their pots on a two-tiered stove. Particularly pleasing was the use of fresh vegetables in most of the preparations.

UNABLE TO CURE my glutony, I ordered three dishes, a preparation of chopped spinach with bits of meat, rice with meat and meat patties baked in a sauce of leben. Needless to say, the rice

trippers from Tel Aviv and locals. TO MAKE a spinach dish similar to that which I enjoyed so much, I would suggest taking a kilo of fresh spinach, Swiss chard or, if you are adventurous, any of the semi-wild greens that you can occasionally find in the market.

Wash the leaves very well to remove every bit of dirt and sand. This is the hardest and most important step in the preparation. If necessary, wash the leaves in a large laundry basin many times until no particle of dirt remains.

Without adding water, put the washed leaves into a large, heavy-covered non-aluminum pot, pressing out the leaves if necessary. Cook over a high flame. When the leaves begin to wilt, turn them with a wooden spoon so that the leaves on top have a chance to cook.

Remove the spinach from the heat and drain off the black juice which has collected. I know that it may have all sorts of vitamins, but the juice tastes foul and it will inspire no one to eat your nutritious spinach dish.

Chop the spinach well, and in a large frying pan lightly fry a few chopped cloves of garlic in a little oil. To this add about a cup of chopped meat, using more or less according to your preference. The original recipe, of course, calls for lamb, but this too may be substituted.

When the meat is quite brown, add the spinach. Season with lots of nutmeg, a little ginger and a pinch of allspice, as well as lemon juice, salt and pepper to taste. Serve hot. □

HAIM'S 1001 DELIGHTS

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2nd PRIZE: A WEEK-OUT IN TEHRAN.



A battery of bridge conventions

BRIDGE
George Levinrew

CHAMPIONSHIP bridge players employ a battery of conventions. Judi Radia of New York City, who is only 27, won the Women's World Pair Championship at the recent Olympiad in New Orleans, paired with Precision star Katherine (Kathy) Wei. Today's deal is an illustration of Judi's World Championship bidding and play.

NORTH
♠ 4 3
♥ Q 8 7 6 4
♦ 10 8 5
♣ K 7 4

WEST (D)
♠ A Q 8 5
♥ 10 9 8 7
♦ 10 8 5
♣ K 7 4

EAST
♠ 8 4
♥ K J 10 8 6
♦ 5 3
♣ A Q J 7

SOUTH
♠ K 10 8 5 3
♥ 7
♦ A J 10 2
♣ A 8 6

Judi opened with one no trump, west, 11-14 points. Kathy responded with four clubs, a South African transfer bid asking Judi to bid hearts. A major purpose of this transfer was to enable the opening lead to come up to the no-trump hand, which stands to have more tonnage combinations.

But the transfer never took place. South stuck her neck out by bidding four spades, and Judi let the ace fall like a double.

The heart ace was lead. Kathy played the heart 10, a request for a diamond shift. In this beautiful convention, an even card discourages the continuation of the suit, and at the same time an unnecessarily high card, here the 10, is a suit preference signal for either spades or diamonds.

Obviously it could not be a request for a trump lead, so a diamond was assumed to the ace. East shifted to the club queen which South won with the ace. A trump lead towards the jack was won by West's queen, and a diamond play gave East a ruff. Then East won with the club jack and led a club to West's king. Now came a heart which declarer ruffed. She then drove out the ace of spades. The 18th club, led by West, forced declarer to ruff, establishing another trump trick for the defense.

The 9th point set gave the winners a top board. Theoretically, East-West can make a slam, but this would have been a poor contract. Not only would there be the loss of the club ace, but there would also have to be both the guess of the heart finesse and finding the spade king outside.

This deal was reported by the American Contract Bridge League.

this week at the israel museum Jerusalem

CONCERT
ELECTRONIC AND COMPUTER MUSIC. Sat., 24.2.78 at 8.30 p.m. Composer/musician GUNSPBP G. ENGLERT. Music by Joel Chindabe, head of the Electronic Music Studio, New York University, Michel Redolfi, head of Groupe Musique Experimentale, Marseille, Guiseppe G. Englert and Gilbert Demasso, Groupe Art et Informatique de l'Universitè Paris-Vincennes.

FILM
"LES QUATRE VERITES" (France 1982) Dir.: Rene Clair. With Leslie Caron, Monica Vitti, Charles Aznavour. Entrance: Members IL16, non-members IL26.

LECTURE
BACKSTRAEP - LOOM WEAVING OF GUATEMALA. Gabriele Schmidt (in English). Illustrated by slides. Entrance free.

SPECIAL ACTIVITY FOR CHILDREN AND YOUTH
Improvisations on percussion instruments led by Mme. Laury. Wed. afternoon, 28.2.78, 16.00-17.00 at the Ruth Yehud Wing. For children aged 7-12. Free.

CONCERT
FLUTE CONCERT by Wendy Eisler-Kashy. Flute, with MILCAH LAKE, piano, SHMUEL MAGEN, cello and RUTH MAAYANI, harp. Programme: Bach, Loelliet, Prokofiev, Villa-Lobos, Porsichetti, Maayani, Borne.

VISITING HOURS:
ISRAEL MUSEUM: S.M.W.Th 10-5/Tues. 4-10 p.m./F. and Sat. 10-2
SHRINE OF THE BOOK & BILLY ROSE GARDEN: same as Museum except Tues. 10 a.m. - 10 p.m.
ROCKEFELLER MUSEUM: Sun. - Thurs. 10-5/Fri. and Sat. 10-2
FREE GUIDED TOURS IN ENGLISH AT THE ISRAEL MUSEUM: Sun., Wed. 11 a.m./Tues. 4.30 p.m. (Upper Entrance Hall)
FREE GUIDED TOURS IN HEBREW AT THE ISRAEL MUSEUM: S.M.W.Th. 11 a.m./Tues. 4.30 p.m. (Upper Entrance Hall)
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- Immigrants' rights
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- Business opportunities
- Educational
- Learning Hebrew

If you have relatives or friends who arrived recently from Iran as tourists, please direct them to the above offices.

WHAT'S ON

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Jerusalem
CONDUCTED TOURS
Tourists and visitors come and see the General Israel Orphan Home for Girls, Jerusalem, and its manifold activities and impressively modern building. Free guided tours weekdays between 10-4. Bus No. 8 Kiryat Moineh. Tel. 6222821.
Hadassah Tours:
1. Medical Centre, in Kiryat Hadassah. Tours in English at 9, 10, 11 a.m. and 12 noon, leaving from the Kennedy Building. Tour includes Chagall Windows. No charge.
The Hadassah Synagogue - Chagall Windows - open to the public from 1.30-4.00 p.m., Sunday-Thursday. Buses 19 and 27.
2. Mt. Scopus Hospital: Tours from 5.30 to 6.15 p.m. No charge. Buses 9 and 28. Tel. 818111.
3. Morning half-day tour of all Hadassah projects. \$6 per person towards transportation. By reservation only: Tel. 416333, Hebrew University, tours in English at 9 and 11 a.m. from Administration Building, Givat Ram Campus. Mount Scopus tours 11.30 a.m. from the Martin Buber Building. Buses 9 and 28, School of Education bus stop. Further details: Tel. 416333.
Ezraiah - National Religious Women's Organisation, Tourist Centre, 26 Rehov Ben Maimon. Tel. 02-62468, 30620, 811588. American Mizrachi Women. Free Morning Tours - 19a Keren Hayesod Street, Jerusalem. Tel. 232786.

MISCELLANEOUS
Jerusalem Biblical Zoo, Schmeller Wood, Romema. Tel. 814672, 7.30 a.m. - 7 p.m.

Tel Aviv
CONDUCTED TOURS
Ezraiah - National Religious Women's Organisation: "Kasot," 18 Rehov 1bn Gabriel, Tel. 46318, 78962, 70440. Canadian Hadassah-Wise Office, 118 Rehov Hayaktion. Tel. 232060, 8 a.m.-2 p.m.
ORT Israel: For visits please contact: ORT Tel Aviv, Tel. 232231, 78229-2; ORT Jerusalem, Tel. 632141; ORT Netanya, Tel. 53744.
ORT Israel: For visits please contact: Tel Aviv - Tel. 210187, 243106.
American Mizrachi Women. Guest Tours - Tel Aviv - Tel. 210187, 243106.
Pioneer Women - Na'amat: Free tours. See our socio-educational services. Call for reservations, Tel Aviv, 02-286006. M. and K. Lipski, Varied European Cuisine. Open afternoon and evening, 48 Rehov Yefet, Yafa, Tel. 02-524548.

Haifa
What's On in Haifa, dial 646440.

Rohovot
The Weismann Institute open to public from 8.00 a.m. to 3.30 p.m. Visitors invited to see films on Institute's research activities, shown regularly at 11.00 a.m. and 3.00 p.m. Friday 11.00 a.m. only.
Tours of the Weismann House every half hour from 8.00 a.m. to 3.30 p.m. and until noon on Friday. Nominal fee for admission to Weismann House.
For Tours of the House please book: Tel. 04-85220, 04-85225.

ART GUIDE

Unless in this feature are charged at IL36 per line, plus VAT; insertion every Friday costs IL10 per line, plus VAT, per month. Copy accepted at offices of the Jerusalem Post and all recognized advertising agents.

Jerusalem
MUSEUMS
Israel Museum Exhibitions: Opening Exhibition, March 1: Honore Daumier - Nothing New Under the Sun, Daumier lithographs on centenary of his death.
Opening Exhibition: The Kadhishman Connection - works by more than 100 artists on a portrait of a Kadhishman print. With the generous assistance of Golden Pages, the Israel Classified Directory From the archaeological collections of the Museum. Objects of various periods and materials, not ordered by dynasty: Aphrodite, A Greek Goddess, Hellenistic and Roman sculpture of the Goddess of Love with an anthology of Greek love poetry. Architecture in the Hanukkah lamp. From concept to product: Bang and Olsson's Design for Sound. Development and production of outstandingly designed electronic sound equipment. Neolithic figurines from Shinar Hagolan, Children's drawings and paintings by Israeli artists (side by side with their mature works).
Chateaux: The Beginning of Colour Woodcut. Exhibition of rare European woodcuts of the 16-18th centuries. First Israeli exhibit. With a Penell. Creative work with pencil.
Exhibition of the Month: Original and Replica. How reptiles are produced in Israel Museum laboratories. Woven and Printed textiles.

Tel Aviv
MUSEUMS
Tel Aviv Museum, 27 Sderot Shaul Hameloch. Exhibitions: Benai Efraim - Exaltations. Mural in Frelle - Herzl's image in the fine arts. Rudi Lehmann, 1903-1977. Kahlil Gibran 1918-1978. Drawings.
Visiting Hours: Sun., Mon., Tues., Thurs. 10 a.m. - 10 p.m. Fri. 10 a.m. - 2 p.m., Sat. 7 - 11 p.m. New Museum Building open Sat., 10 a.m. - 1 p.m., entrance free.
The Israel Wax Museum exhibits the most stirring moments of the rebirth of Israel in the past 100 years.
The Shalom Observatory - A breathtaking view from 400 feet up.
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Haifa
MUSEUMS
Visit the Haifa museums: Ancient and Modern Art, 26 Rehov Shaul Levi, Tel. 02-255-8. National Maritime, Tel. 536282. Illegal Immigration, Tel. 632249. Music, Tel. 644485. Japanese Art, Tel. 85204. Mans Kutz, Tel. 83423. Dagon Grain Collector, Tel. 64221. Artists' House, Tel. 622355.
GALLERIES
THE PLACE: 110 Heinrich Heine Street: Group Exhibition of paintings, drawings, etchings and dolls by Vanden Bergen. Ya'acov Haim, Ruth Scherf, Dan Levin, Avi Zuckerman and Lia Schubert. Opening Saturday, February 24, 10a. 6-8 p.m. Open every day (except Friday), 5-8 p.m., Saturday 6-8 p.m.

ONCE AGAIN IN ISRAEL!

REV. RICHARD WURMBRAND
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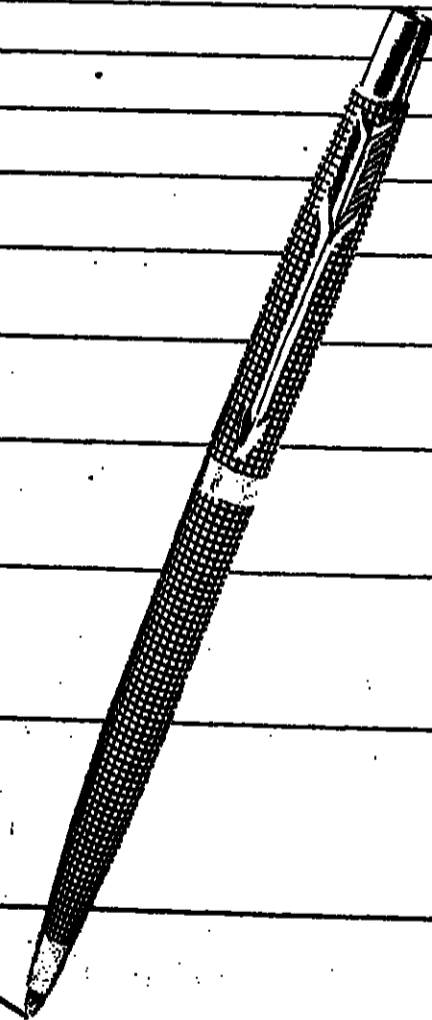
israel film archive - jerusalem

23.2	14:00	A Thousand and One Nights - Pasolini
24.2	19:00	L'eredita Ferramonti - Mauro Bolognini Salyrica - Fallai
24.2	19:00	Woody Allen: An American Comedy What's Up, Tiger Lily - Woody Allen
25.2	19:00	The Conformist - Elio Petri New Israeli Shorts, made by Dor Schwartz, Ron Mayberg, Zippi Troppe
1.3	19:00	Hijabban - Yasujiro Ozu Kamouraska - Claude Jutra

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Muslims may well look to their respective ethnic nationalities, or some version of pan-Islam, as a means of emphasizing their demands for higher socio-economic status. The situation in Soviet Asia may well be approaching the critical juncture in this regard.

SEEKING TO confirm these observations and gain some first-hand insights, I spoke to Prof. Ilya Zemtsov, an immigrant from Baku, the capital of Soviet Azerbaidzhan, who is now the director of the "Israel Institute of Contemporary Society." In his native town, Prof. Zemtsov was the head of the "applied sociology" department ("You may call it social engineering," he quipped) and the director of the republic's Central Committee "information centre," a kind of watch-dog agency entrusted with collecting data on popular moods, attitudinal changes and the effectiveness of "party work."

Most Azerbaidzhanians live a dual life, recounts Zemtsov, adhering to the accepted forms of Soviet behaviour, both social and cultural, in their daily dealings with the authorities and at work, while maintaining the tenets of traditional, national and religious life in the privacy of their homes and among close friends.

Such a dichotomy is apparently prevalent in other national republics as well. Zemtsov cites numerous examples attesting to the resurgence of nationality identity in Azerbaidzhan: "Young, educated people flock to the mosques, although they can barely understand the language of the prayers. Members of the urbanised elite make an enormous effort to enrol their children in Azerbaidzhanian schools, i.e., in those where the indigenous language is the main language of instruction."

There is widespread animosity towards "outsiders" - Russians, Armenians and Jews, which is part of a more general process of rejecting foreign norms and asserting the indigenous traditions.

Curiously enough, corruption and illegal economic activity serve as a peculiar form of civil resistance, while enhancing the independent, extra-systemic way of life. "The elite is disaffected and alienated," continues Zemtsov. "The recent clamp-down on corruption deprived the elite, the middle-class, of most of its sources of material well-being, thus bringing it closer to the masses. The situation is quickly reaching the critical point."

COULD the Iranian turmoil trigger a national upheaval in the Soviet Muslim republics? Possibly, but highly unlikely. While there might be popular sympathy for Khomeini and his professed goals of pure, fundamentalist Islam, the situation in Soviet Asia differs significantly from that which prevailed in Iran. The vitality of national sentiment notwithstanding, the fate of all the republics comprising the USSR is determined by the resolve, resilience and cohesiveness of the Kremlin leadership rather than by local or external factors.

Consequently, the catalyst for radical change, whether irredentist or secessionist in nature, must stem from an acute dissatisfaction at the centre. Without the advent of such a cataclysmic event to drive Moscow's pontiffs into a paroxysm, Khomeini is likely to be a household word for Soviet Muslims, but little more. □

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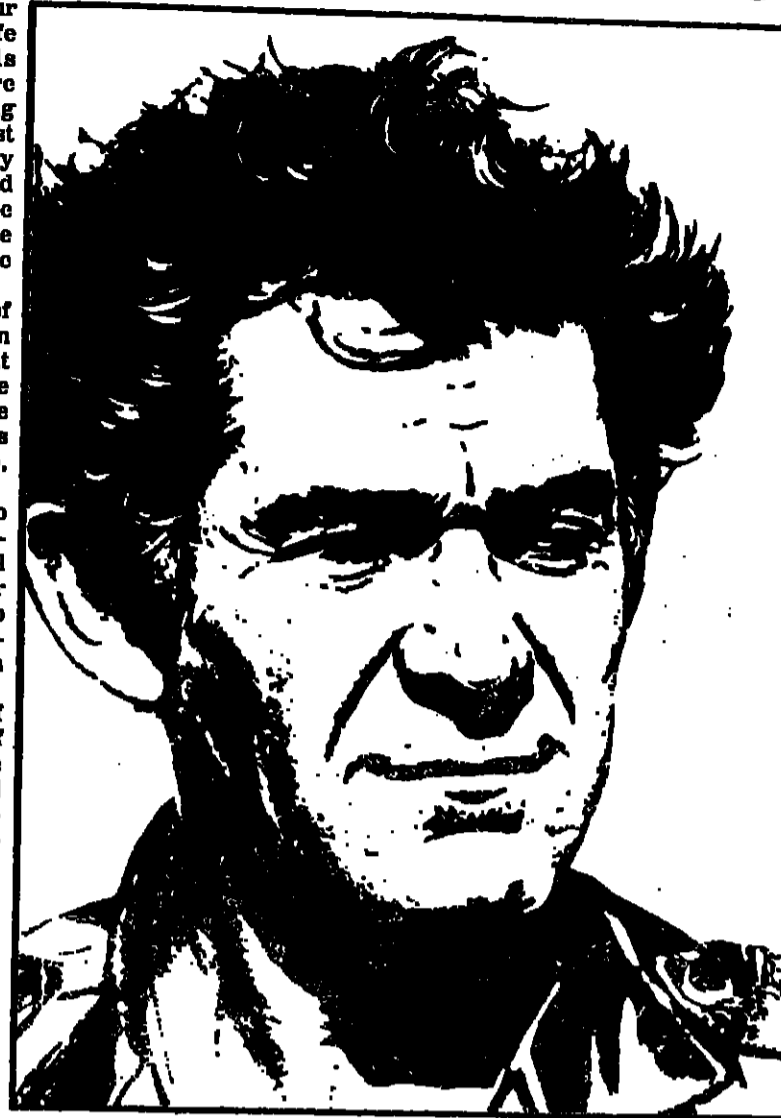
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Case for the defence



DADO 777 by Hanoeh Bartov. Tel Aviv, Sifriat Maariv. Vol. I: 324 pp. Vol. II: 387 pp. IL288.

Benny Morris

DEFEATED generals often publish apologies; victorious ones usually let well enough alone. Rav-Aluf David Elazar, IDF chief of staff during the Yom Kippur War, spent the last years of his life composing a defence of his assessments and actions before and during that war. Following Elazar's death in 1976, novelist Hanoeh Bartov was asked by Dado's widow to re-fashion and complete the "submission for the defence." This two-volume biography of David Elazar is the result.

Volume I recounts the story of Dado's life, from its beginnings in Yugoslavia through his brilliant career in the Palmah and in the IDF until October 6, 1973; Volume II covers his thoughts and actions between October 6 and October 25, 1973.

Taken together, the two volumes represent a weighty contribution to the cause of historical justice and substantially clear Dado of the stigma attaching to his name since the Agranat Commission forced his resignation in April 1974.

This work is an indictment of that Commission. The charge of "sole culpability," implicit in the Commission's unfair and illogical distinction between the condemned general and his generously-praised ministerial superiors, Moshe Dayan and Golda Meir, is successfully refuted.

In describing those pre-October and October days, Bartov relentlessly flays his "quarry," Dayan, who emerges as vainglorious, inconsistent and, above all, mistaken in all his military assessments and interventions. Dayan, the victor of 1967, emerges as a pathetic, cunning and self-seeking politician, busily unburdening himself of responsibility for past debacles and future hazards even at the height of the October battles.

Yet Dado's dismissal was richly deserved, despite his dogged and ultimately victorious direction of the IDF during the October war. At times unwittingly, more often without fully acknowledging their significance, Bartov repeatedly provides the reasons.

The disasters of October 1973, from the Egyptian crossing of the Canal to the fatal "parado" down the main street of Suez, were the result of strategic, operational and tactical errors.

Of these, only blame for the strategic surprise — the absence of foreknowledge of Egypt's and Syria's intentions and the timing of their joint assault — can, in part, be laid at the door of the country's political leadership. On this level, Dayan and Golda, who for years had nurtured the myth of Israel's regional invincibility and Arab inadequacies, were as gully as Elazar.

The conception that the Arabs would never embark on a war they were certain to lose, and that they were bound to lose any war in the foreseeable future, was — because of the strategic depth and the time for mobilisation afforded by the administered territories, and because of the inviolability of the Israeli Air Force and Armoured Corps — taken as axiomatic; the IDF's power as an effective deterrent was never questioned; Elazar was turned into a lonely scapegoat for a collective sin.

His guilt — and it was overwhelming — lay elsewhere. It was shared by Haim Bar-Lev and Elazar in preparing the IDF in a way through every obstacle on the path to total victory.

And, indeed, the 1973 war began

with frontal counter-attacks by Mender's division (October 6 and 7) and by Eren's division (October 8) on the southern front and by Rafael Eytan's, Dan Lerner's and Moshe Peled's divisions on the northern front. Similarly, many of the Air Force's attacks in the first days of the war were of the direct rather than the indirect variety.

The character of the Israeli counter-attacks were only partially explicable by the nature of the Syrian or Egyptian threat, or by political considerations. Basically, the Israeli counter-attacks of October 6-8 were rooted in the belief that a massed attack of Israeli tanks or aircraft was simply unstoppable.

Between 1967 and 1973, the IDF was governed by the team of Armoured Corps generals. Though the War of Attrition allowed little scope for tank warfare — save for the ill-fated Karamah raid and the famous "armoured raid" across the Gulf of Suez — the tank generals employed Israel's "flying artillery," the Air Force, efficiently and contemptuously to batter missile bases, artillery batteries, tank emplacements and infantry positions. While acknowledging that an exact repeat of the devastating air strike of June 5, 1967 was impossible, a future war, they believed, would undoubtedly witness a successful "revised version" of the War of Attrition.

THE UNFALTERING belief in the superiority of Israeli armoured and aerial assault was matched, and perhaps in part upheld by the confidence of certain individuals in the infallibility of their judgment. Battlefield success in 1967, in the War of Attrition and in the various post-1970 operations, invested the generals of 1973 with unwavering mutual admiration and self-esteem. When Air Force chief Mordechai Hod and Benny Peled assured Elazar

that the enemy's AA-missile networks were "no problem," the Co-S took them at their word; when Gonen promised that any crossing of the Canal by Egyptian infantry was tantamount to mass suicide and that Israeli armour would sweep them back into the water, Dado accepted the prognosis.

The nation was provided with an omen in the shape of the Libyan airplane incident of February 1973, which illuminated starkly the fallibility of the general staff. In recounting the incident, Bartov lays bare his single-minded, not to say simple-minded, partiality for Dado.

On February 21, 1973, a Libyan Arab Airline Boeing 727 on the Benghazi-Cairo run, piloted by a largely French crew, strayed off course into Sinai. It complied with the signals of Israeli fighters to turn back to Refidim air base, but instead of landing there as instructed, continued westward towards Egypt. When it failed to respond to warning shots, the Boeing was shot down by Phantoms a few kilometres from the Great Bitter Lake; 107 passengers and crew members died.

Bartov's description of the event is a misleading and obvious whitewash. In explaining Elazar's decision to shoot down the plane, taken on the recommendation of Air Force chief Motti Hod, he says that there were intelligence reports that Arab terrorists intended to explode an airliner over Tel Aviv. He adds, "In Sinai and in the Negev, there are sensitive defence installations."

However, he fails to convey clearly to the reader that, whatever Hod's and Dado's suspicions, the airliner was not heading towards vital centres, military or civilian, when it was shot down.

THE DOCTRINAL reliance on the tank and the fighter-bomber was complemented by a disregard or dismissal of the value of all other appurtenances of war. Dado's (and Bar-Lev's) neglect of the Engineers, resulting in the near-fatal lack of bridging equipment in October 1973, is well-documented by Bartov.

Planning for war on the southern front before Yom Kippur always envisaged a crossing of the Canal. Yet bridging equipment and the training of bridging engineers were so neglected by the general staff that the outcome in Sinai depended upon the safe arrival at the Canal of two cumbersome bridges during the second week of the war.

The development of Israel's artillery capacity was also largely ignored. Many tank commanders regarded artillery batteries as a slow and superfluous burden. Besides, the War of Attrition had shown that the Air Force could be an inexpensive and effective substitute for artillery. Thus, when the Egyptians crossed the Canal on that memorable October afternoon, they encountered only two Israeli artillery batteries.

PERHAPS IT WAS above all in the sphere of infantry (and commando) warfare that the doctrinal and operational shortcomings of the October 1973 general staff, epitomised in Dado, were most apparent.

Because of their "armour-mindedness," Dado, Bar-Lev and Tal failed to envisage the strategic and operational significance of the Egyptian plans for crossing the Canal. These plans, long known to Israeli intelligence, were based on infantry divisions

covered from the air by missile batteries and on the ground by masses of artillery pieces. Though aware of the existence of the Sagger anti-tank missile and the RPG-7 rocket in the Arab armies, their massive deployment in infantry units was never foreseen. And the black-berated Israeli generals certainly failed to imagine that infantrymen brandishing these projectiles could stymie companies, battalions, even brigades of tanks in close-quarter engagements, as happened on the Canal-side for days, and especially next to the Firdan bridge on October 8.

The inability to destroy the missile-bearing infantry divisions meant the inability to dislodge the Egyptians from the East Bank; doctrinally, it proved the obsolescence of the armour-oriented direct approach. Wars, it seemed, could be fought and, perhaps, won without tanks or aircraft in star roles.

THE CONVERSE side of the general staff's "infantry-less doctrine" was the abysmal neglect of Israel's infantry before the October War and its neglect and misuse in the course of that war.

Israel's infantry and paratroops — once the glory of the IDF and the envy of foreign generals — went into the 1973 war armed for the 1950s. The semi-automatic FN rifles, the FN light machine-guns and the short-range Uzi light sub-machinegun; the outdated Bazookas; the tank-killing, jeep-mounted recoilless 106mm. guns; the remodelled WW II half-tracks; the cumbersome magazine and grenade pouches and combat rig — the inventory of neglect is too long to spell out in detail. But as Bartov makes clear in Volume I, in all the "shopping lists," the needs of the infantry always came last; and the use of infantry was commensurate, and in part dictated by, the level of its equipment.

Despite the developing threat on the southern front, no one thought it necessary — as called for in all the plans for the defence of Sinai — to man the Canal-side forts with crack infantrymen. As it was, the Egyptians in most of the *ma'ozim* encountered the middle-aged and ill-trained troops of the Jerusalem Brigade. It is noteworthy that the fort at Port Nahal (the *mesena*), manned by Nahal conscripts, managed to hold out beyond all others along the Suez — for seven whole days.

Tal-Aluf Menahem Shaked, chief Paratroop and Infantry officer in 1973, is portrayed by Bartov as continuously frustrated and depressed. Day and night in the *bor* — the general staff command bunker — he strove to persuade Dado and the staff to approve this or that infantry or commando attack, strove to gain someone's ear — only to see his pleas denied and discussion of them deferred.

In the event, Israel launched very few effective commando strikes — and none (save for naval operations) which came even close to influencing the war's outcome. No AA missile bases, the bane of the IAF, were knocked out by hell-borne assault; no large-scale troop movements were frustrated by hell-borne ambushes.

The use of infantry in night attacks, a traditional IDF "speciality," was almost forgotten during the Yom Kippur War. The El Shama fortification, astride the Kuneitra-Damascus road, was unsuccessfully assaulted three times from the (Continued on page 18)

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(Continued from page 17)

front and flanks by Israeli armour; only the fourth attack from the rear, by a battalion of paratroops was successful — and the unit suffered minimal casualties.

On the one hand, complete battalions and brigades of crack infantrymen lay idle for much of the war — for lack of general staff or divisional commanders' plans for their use, from neglect born of doctrinal inhibitions, from lack of equipment which would have rendered them operationally effective. On the other hand, infantry units were misused in battles for which their expertise and fire-power were ill-guided.

Many paratroops died at the Chinese Farm in a daylight assault against missile-bearing infantrymen; many others were lost in the "triumphal" procession through Suez city on October 24-25. It is perhaps significant that a black-bereted general, Bren, commanded the division to which both paratroop units were attached; it is, perhaps, indicative that highly effective and successful use of paratroops and infantry was occasionally made by red-bereted commanders — Sharon in the south and Eytan and Hofi in the north.

THE RATHER haphazard and disorganized manner in which the general staff functioned during the October War is well described by Bartov. Indeed, one comes away from this book feeling, more than ever, that as 1967 was a "generals' war," where everything clicked according to detailed staff plans and stratagems, so 1973 was a "soldiers' war," where what lieutenants-colonels, captains and NCOs did and initiated determined the course and outcome of battle.

But Bartov's is unashamedly a work of devotion: "If the Yom Kippur War had a hero — it was Dado," he writes in the Introduction, quoting Golda. He makes no attempt at any stage to give a balanced picture — sometimes even forgetting historical accuracy.

But the two volumes are a major contribution to the history of modern Israel and will certainly remain a standard source-book for all students of the Yom Kippur War and of the IDF in general. The controversies that perennially shook the defence establishment — the dismantling of the Palmach, the static-versus-mobile defence on the Canal, etc. — are all reviewed, usually from the point of view of Dado's own involvement.

Perhaps the best written and most moving section of the whole work is its first 60 pages, which describe the young Dado's part in the 1948 war — the battles for Sab and Simon, the Zion Gate and the Jerusalem Corridor; these were the tough crucibles in which the hero's durable and tenacious soul was forged. Night after night, the small column of raiders would set out, to attack a village, to cut a road, to ambush a gang, to cut in the mornings they would return, their numbers diminished. In Dado's company, attendance at the funerals was compulsory.

Bartov's work is highly readable; the insight the second volume affords into the workings of a general staff in hectic days of war is gripping.

In a sense, this is a biography of the State of Israel, a charting of the itinerary from youthful enthusiasm and unblemished certainties to the doubts, defects and impurities of middle age. □

THIS IS a first novel by a professor of Comparative Literature (chairman at The Hebrew University), well known for his scholarly essays, critical reviews (especially of modern Hebrew poetry) and his superb translation of Kafka and English poets (*Anthologia Angli*).

We expect a rich complexity from many-styled Sandbank, but he is also a master of simple utterance, and here he proves himself as a story-teller. *Somebody Else* is skilfully told; I read it at one go, in suspense to the end, wanting to know — the primitive test of narration — what would happen next...

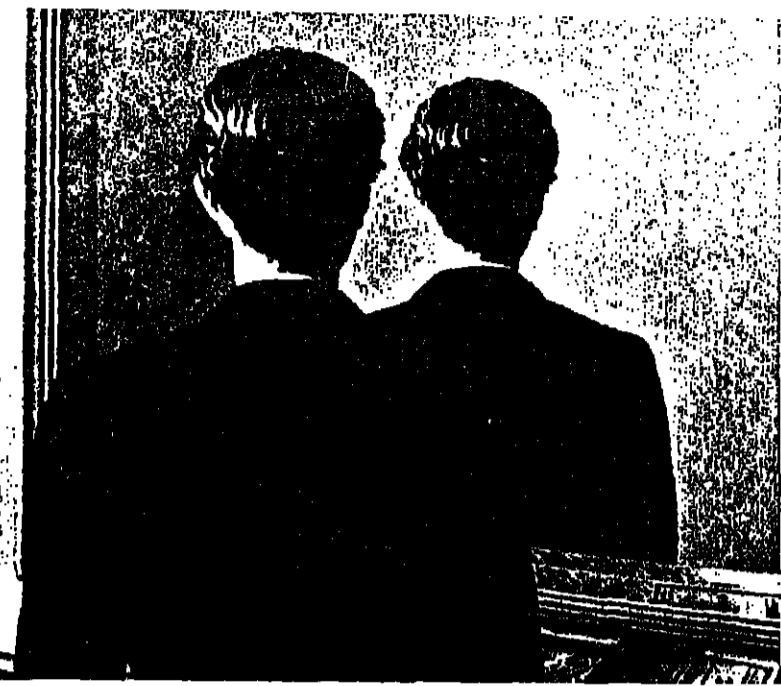
We are immediately in the grip of a "double" situation: Yehzekel Bloom is confused with Yehiel Egozi, whom he resembles, though Egozi is also his opposite in character. We quickly join Bloom in a search which is both "metaphysical" and very real, and share his feverish desire to get rid of (kill) this disturbing "other self."

In the concentrated space of a novella, we encounter a wide range of experiences and emotions: jealousy, hate, voyeurism, love, guilt, despair, confusion, nostalgia — the seemingly endless flow emerges naturally from the ingenious plot, and can be enjoyed on many levels.

Not just words, but quotations: remembered phrases modified, lines of poetry, allusions out of a rich store. The very names, while realistically plausible, could also be understood allegorically: Bloom is out of *Ulysses*; Egozi, a "hard nut"; the wife Batya, a "daughter of god"; and so forth. The climax and conclusion uses poems by Leah Goldberg.

Language and literature then, in a sense, are prisons which "armour" Bloom, and from which he is trying to escape. In search of

A prisoner of language



MISHEHU ACHER (Somebody Else) by Shimon Sandbank, Tel Aviv, Am Oved, 149 pp. No price stated.

Sholom J. Kahn

his true self, among other adventures, he makes a trip to Germany (like Yehuda Amichai in a well-known novel), visiting both West and East Berlin, and indulges there in what he refers to as physical and spiritual "nudism." Childhood memories and old scraps of paper invade his world of the present.

The plot gets rather complicated, what with a sort of mistress and other characters in the background, and all those "selvas"; but we are kept on the main track — that of a man of words and reasons who is "letting go," diving into seas of the irrational.

THE END is a happy one — but it would spoil the reader's fun to divulge how we get there. The overall effect is a peculiar blend

of intensities, self-conscious intellectualism, moments of pathos, and absurdly comic situations — within the framework of a sort of detective story in reverse: not who did the killing, but will he kill Hilk, his "double"?

This may sound wildly confusing, but it is not so in the story itself. I began by thinking of all sorts of literary parallels: Leopold Bloom, Kafka, Dostoevsky's *The Double*, Poe's William Wilson, Nabokov, and so forth — but ended by submitting to pure Sandbank. His complexity is anything but pastiche.

Thematically, I was reminded of a story by the poet Aharon Amir, entitled "Prose." Bloom is pictured towards the end, satirically, trying to write a sonnet, which turns into a "lying" ode (for the wastepaper basket) and finally ends as "a quatrain. Hardly." This is Dobson's famous "I intended an ode, / And it turned to a sonnet" reversed — and parodied. Sandbank, versatile translator of poetry, has found his own eloquent voice in prose, as a story-teller and parodist.

ALL IN ALL, *Somebody Else* is a moving love story. Having come to terms with the "other guy" in himself, Hezi Bloom breaks out of his various shells, and has a second honeymoon with his wife. But we end with a delightfully comic set of domestic ironies.

Not the least of this book's charms for me is its being so intimately a reflection of Jerusalem's Rehavia. Without dragging in either the government or the university — Egozi makes his living as an engineer — Sandbank has evoked the environment (Abraham is one of his main streets) and the inner worlds of certain kinds of Jerusalemites.

With the help of flashback memories and linguistic echoes, he recreates worlds that have largely vanished from our daily lives — happily not limited by references to specific years or events. And in Yehzekel Bloom and his Batya especially he gives us vivid, likeable fictional creations.

Is there a general point to this Jerusalem allegory? Well, Bloom is a great one for introspection and self-deception; and he has to make a number of painful discoveries in order to "work out his salvation." In Europe, for example, he is sort of Israeli "innocent abroad," deciding to leave West Germany for the East after he has "seen more than enough of disgusting rococo halls, prevailed over more than enough schnitzels the size of phonograph records, and been persuaded more than enough that the Infanta Maria Theresa got wonderfully more and more ugly from portrait to portrait by the great Velasquez..."

Discoveries, discoveries — and illusions shattered. That's the main line, and the reader too must find these for himself. The basic irony is that only the undeluded can be "happy" — a truth which in turn is undercut by a series of deceptions at the end.

This may sound as though it could be just sophomoric cleverness. In the story, however, it is profound: an ironic "double vision" which is close to the heart of much poetry, as in the concluding lines from Leah Goldberg:

Ah, grace of suffering! Blessed be the day that opened my eyes, taught me how to know that this purity will not be destroyed by pain.

And so my happiness achieved perfection and tears were added, like jewels set in a ring. Blessed be my happiness, blessed the lower's wound! □

The liberated anthology

CHUTZPAH: A Jewish Liberation Anthology, edited by members of the Chutzpah Collective. San Francisco, New Glide Publications. 191 pp. No price stated.

Geoffrey Wigoder

underlying anti-Semitism in American life, a theme which frequently recurs in their writings. "Anti-Semitic attitudes are prevalent among most Americans" is their conviction, and most of them underwent painful personal experiences in this respect. Moreover, they feel that with all the freedom guaranteed to them in America, they do not have the complete freedom to be a People in the cultural sense.

Their most traumatic disillusionment was to realize that the radical left, of which they were such enthusiastic supporters, was itself permeated with anti-Semitism. They found this expressing itself most patently in the PLO, without any parallel attempt to understand the meaning of Israel and Zionism.

As one of the members writes to his former radical colleagues: "Desperately I don't want you to take on the qualities of my enemies. But if the revolution led by you were to happen tomorrow, I would be terrified for my people."

It is a sobering realization that these young Jews, who so wanted to be part of the general radical movement, reached the conclusion (expressed in an article called "That's funny... you don't look anti-Semitic!") that leftist anti-Zionism is anti-Semitic to the core and can be characterized as anti-

Jewish racism. They are also critical of the Jewish establishment for playing down the issue of anti-Semitism in the U.S.

Whether their Jewish consciousness would have been so acute without this awareness, it is impossible to assess (they claim they are conscious Jews because they want to be and not as a consequence of anti-Semitism); but the fact is that since establishing the group, they have been engaged in an intense attempt to build a strong, positive Jewish identity with meaning in the contemporary world. They have sought to distil the Jewish heritage to discover those elements which can give inspiration today — and have found answers in a variety of ways, ranging from the Sabbath to the ideals of the Bund and Religious Socialism.

THEY ARE committed to Israel — but also favour a Palestinian Arab State, on condition that it accepts Jewish self-determination, i.e., co-existence with Israel. But for all their adoption of the slogan "Two peoples, two states," it is clear where their priorities lie. "Our children are being murdered by Palestinian racists — and where are the 'progressive voices' against Jewish suffering?"

In Israel, they found political identification with Shoham. At the same time, they describe their disillusionment with the picture of Israel presented to them in their youth as a "perfect, egalitarian, non-fetist, crime-free society

(their moment of truth should be a warning to all engaged in projecting Israel's image).

They are also critical of American Zionists for being prepared to tolerate little discussion on Israel, "the land of perpetual debate." And while actively fighting for the right of Soviet Jews to emigrate, they feel it would be a disaster if Jews were to work solely for their ally. Only Soviet Jews have the right to determine their priorities, and if ally were to be forced on them against their will, this would in itself be an infringement of human rights.

They are defiantly proud of being Jews and look back with remorse to the period when they were ashamed of the shape of their noses. They point with approval to a Jewish country-and-western group, Kinky Friedman and the Texas Jewboys, who have a song about a Jew who beats up an anti-Semite in a Texas bar. The song is called "They ain't making Jews like Jesus any more" ("They don't turn the cheek the way they done before").

Sometimes their enthusiasm may appear misplaced (their organisation of a Gay Seder and a Women's Seder is in the wrong direction, which should be towards equality and not the isolation of groups within the total community).

But the encouraging aspect about this group, and others like them, is that they care. And they show their concern and determination in a literate, illuminating and provocative fashion. □

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DECEMBER 7, 1941 is remembered as the "day of infamy" because of the Japanese attack on Pearl Harbour. But the crippling of America's Pacific fleet was only a sideswipe in a larger action launched that Sunday by the Japanese Imperial Armed Forces: the invasion of Malaya. The object of the invasion was the capture of the British Empire's keystone in the Far East, Singapore.

Capture it they did. The Japanese, mounted on mobile guns, tanks, lorries and bicycles, sped through the British defences, in General Patton's memorable phrase, like crap through a goose. The British thereupon lost more than just their chief trade and shipping centre in Asia; they lost forever their long-held imperial "grip" on the minds of the Asians. In short, they lost face, something infinitely harder to regain than ports and rubber plantations.

English novelist J.G. Farrell drives home this point by meticulously recreating Singapore before the fall, a social and economic mechanism at once exquisite and mad.

A MERE 90 years before the Japanese arrived the island was a largely uninhabited backwater. But, because it lay conveniently between India and China, it caught the eye of a passing Englishman. He bribed his way to ownership and virtually overnight a vast commercial funnel was founded. Malaya's rubber and palm oil were simply waiting for the British to exploit, and hundreds of thousands of peasants from all over the Far East poured into the island to supply the labour, lured by promises of wages which were suddenly necessary to buy goods which they never knew they needed until the colonials arrived.

THE SINGAPORE GRIP by J.G. Farrell. London, Weidenfeld and Nicolson. 568 pp., £4.95.

S.T. Meravi

THUS THE MERCHANTS, exemplified in this novel by Walter Blackett, created a system. Both man and creation have paradoxical natures. Walter is a man of multiple virtues — industry, imagination, dedication, loyalty, honesty, integrity — and yet he is a bad man. His imperial capitalism has a gorgeous logic — but like the perfect mechanism of an Escher waterwheel, it will only work on paper.

Behind the beauty of Walter's conglomerate structures, his clubs and cricket lawns and linen suits and his Bentley, is an exploitation of human material as cruel as that of the rice paddies and rubber plantations. Walter and his kind play at righting the moral balance of the machine by doling out "benefits of civilization" — medicines for the diseases they've created, metal roads for rickshaws, and education for the creation of a class of coloured clerks that simmers behind desks in collective frustration. It will not hold.

The rubber trees cannot protest; but already in the 1920s and 1930s the Asian masses are searching for a way out. Communist agitation flares here, a spark of labour unrest strikes there. His Majesty's forces stamp out these tiny flames, mere friction fires caused by an overheated imperial engine. It can't be anything more serious, because everything has worked so well for so long.

Only there's the Japanese, that singular Asian race which has never known a foreign master and which dares to promote an empire of its own. Walter grudgingly ad-

miras them, as he admires any aggressive competitor. And he understands perfectly why they've invaded Manchuria, because he knows how the Western powers have contrived to limit the Japanese in the world marketplace. Business, Walter knows as he knows nothing else, is business.

ALONGSIDE this admirable, horrible Soames Forayts of a rubber exporter we have Matthew Webb, the son of Walter's partner and a Pollyanna-cum-Pierre Bezukov of boundless optimism and idealism. Fresh from the bargaining tables of the League of Nations, Matthew arrives in Singapore upon the death of his father and joins Walter just as the grand old firm is about to celebrate its 50th (and final) year of "continuity in prosperity."

The contrasting personalities and perceptions of Matthew and Walter create between them a perpetual state of misunderstanding. Adding to the confusion are the young Blacketts — the beautiful Joan, who willingly offers herself around for the betterment of the family business, and the randy young goat Monty. Since misunderstanding and confusion are foundations of comedy, the book is rich in funny situations, many worthy of Waugh.

Like a greedy capitalist, Farrell exploits irony everywhere, from the characters' domestic difficulties to the very fall of Singapore itself. He carries it off with precise diction and absence of fancy effects. Occasionally the author parades his research (the novel carries a 75-item bibliography). But at the cost of offering more than you'll ever want to know about the rubber industry or General Percival's defence of the island, *The Singapore Grip* supplies entertainment and food for thought in abundance. Like his prize-winning novel *The Siege of Krishnapur*, this is a book of large ambition and considerable achievement. □

party for the last yacht he'll build, Dan comes out with, "Baby, you are one hell of a dish." Originally aside, it is Dan who sums up Fast's own view of the politics behind World War II: "I hate those Nazi bastards." Dan says before the war actually begins, "but are our own bastards any better?"

Tongue-tied tycoon

HOWARD FAST's *Second Generation*, volume two of what has been called his "Californian Forsythe Saga" (a double anathema to some, but fitting), won an immediate place on the best-seller lists which his *The Immigrants* — the first volume — only recently vacated.

Second Generation continues the tale of Dan Lavette, the son of Italian immigrants, and his extended family — extended, that is, in the best traditions of California: children, business partners, ex-wives, ex-husbands of ex-wives, and all their lovers and children.

The cast of characters is large but nowhere large enough to be consistently involved in nearly all the major developments of local, national, and international importance that occurred between 1918 and 1945, the period covered by the novel.

Fast is as unrestrained as he is unabashed in his use of "obscenity" to guide Dan — who gives away his first million in the first volume — back into the lap of fortune and into the bed of his own ex-wife. Meanwhile, Dan's daughter Barbara, the other main character, manages to give away her inherited millions while surviving personal contact with such violent events as the formation of

SECON GENERATION by Howard Fast. Boston, Houghton Mifflin. 441 pp., \$10.95.

David Mesher

the West Coast Longshoreman's Union, the Spanish Civil War, and the rise of Nazi Germany.

Fast is even more transparent in his craft than his sounds. He creates a world clearly divided between good and evil. Evil characters say things like, "Now this man Hitler — he's not all bad, not by any means," on the American side of the Atlantic, and "he's not such a bad chap at that" on the other side. By way of contrast, Barbara, clearly one of the good ones, tells us more convincingly that "Germany is the final demented horror of what men have created."

Dan Lavette is the best of all, of course, though he's not very articulate. When, for example, his second wife dresses up for the first time in years to attend the party celebrating the completion of the first yacht Dan builds for Hollywood moguls, he exclaims, "My word, you are one hell of a woman!"

Several years and 100 pages later, when Barbara gets all putted to accompany him to the

Jolyon's saga

WHENEVER I see, autobiographies by actors (politicians, too; they have a lot in common), I can't help wondering whether it means they've reached the top of the tree or the end of their tether. A nasty little suspicion crops up that the telephone cannot be kept continually ringing by agents holding out offers of irresistible parts, and that our man is willy-nilly "resting."

Anyway, is the life of an actor necessarily more interesting than that of, say, a lorry-driver? One can imagine it all so well. "The audience couldn't stop cheering..." "Olivier came and congratulated me," and so on and so on.

But I do More, an injustice. Maybe he has seen his best days as an actor, but he writes surprisingly well (I see no mention of "ghosting"), and once you make up your mind to submit to this exercise in ego-maintenance, it is not difficult to keep the pages turning. More's greatest virtue is candour. He keeps nothing back (or at any rate gives that impression).

He is the average sensual man, but being an actor, more so. The only principle he seems to stick to regarding sex, for instance, is not to break up happy marriages. And he can blame him? The girls caught themselves at him relentlessly and shamelessly, sometimes it appears even with

"MANY OF Delmore's poems will last, and his vivid, strange, mythologized existence will not be easily forgotten."

This final sentence of James Atlas's meticulous biography is like everything that precedes it: it is carefully worded, its approval measured, it is accurate.

It is also accurate to say that the great bulk of Delmore's vast output of poetry and prose will not last, and that had it not been for Saul Bellow's celebrated fictional portrait of Delmore in *Humboldt's Sink*, Schwartz today might not be remembered outside that minuscule number who read modern poetry.

The number of contemporary poets who have impressed themselves on the general American public can more or less be counted on the thumbs of one hand; but until *Humboldt* in 1975 and now this book, Schwartz was sliding into obscurity even among the literati. Well-read folks today are often surprised to learn that Schwartz died just 13 years ago, that he had lived and worked right up through the beatnik era and into the Age of Aquarius (one student he inspired at Syracuse was Lou Reed, founder of the progressive rock band The Velvet Underground).

The obscurity is all the more remarkable when one recalls that with the publication of his first book in 1938, Delmore was widely acclaimed as the heir to Eliot and Pound, at the very least as "the American Auden" (which had Delmore wondering how Auden would feel about being known as "the English Schwartz").

DELMORE HAD hungered for fame, had worked hard for it, had even canvassed the critics to endorse it. And having captured it at age 28, it naturally proved fatal. He could never live up to that of his own pouring of praise which had greeted his first book. The rest of his life would be a long nightmare of decline. He would finally collapse of a heart attack at age 53 in the hallway of a shabby mid-Manhattan hotel, while talking out the garbage, a victim of alcoholism, pills (up to 20 Dex-

Humboldt's sink



DELMORE SCHWARTZ: The Life of an American Poet by James Atlas. London, Faber. 418 pp., £8.25; New York, Avon paperback, 402 pp., \$2.95.

Matthew Nesvisky

adrines a day), and acute paranoia. It was four days before anyone claimed his body.

Delmore left behind him a few volumes of highly uneven prose and poetry, some brilliant essays of literary criticism, uncounted crates of unpublished and unfinished novels, poems, journals and essays; two ex-wives, a lot of adoring but repeatedly wounded friends; broken promises and contracts and bad debts; and some cheap girls' magazines up in the hotel room.

Such, at any rate, is the furniture of the popular myth, and with minor rearrangement as fitting for a Scott Fitzgerald as for a Jimi Hendrix. But in Delmore Schwartz's case there is a particular element that tugs for our attention: he was a classic Jewish

genius set loose in a secular, genteel world.

Thousands of other Jews have, of course, successfully applied Talmudic brilliance to the arts and sciences. But few have had a consciousness quite like Delmore's, turned forever inward while seeking to express itself in the fragmented values, forms, and language of the aesthetic creed known as Modernism. In another age and in a defined system, Delmore likely would have become a renowned commentator on Rashi. But it was his personal existence against the common experience of man during a period which argued against having a cohesive view and attempting to find the means to communicate it.

So Delmore Schwartz — his very name emblematic of the paradox — child of immigrant Jews desperate to meld into America, can announce as a youth that the subject of his writing will be "the values by which human beings exist (as distinct from their beliefs and explicit avowals

of choice) and the tragic contrast between these values and the tragic environment in which they must be brought to fruition."

of choice) and the tragic contrast between these values and the tragic environment in which they must be brought to fruition."

INSISTING on planting his feet in two worlds — one in the Delmore sands and the other in the Schwartz realm of a Jewishness he never knew in any depth — it was inevitable that he should fail. He could talk himself out of opposing Hitler and avoid the U.S. draft by teaching basic English to navy personnel at Harvard — but he would be defeated in his bizarre and self-assumed life's task.

He would manage a few dazzling expressions of his quest (a few short stories, notably "In Dreams Begin Responsibilities," and a half dozen or so poems), but such products as his 12-year effort, the 200-page autobiographical epic poem "Genesis" with its alternating blank verse and "biblical verse," were hopeless. The culture which barely tolerated its own poets was in no rush for another Eliot, one who loudly proclaimed his Jewish character at that.

A *Selected Essays* came out in 1970, a *Selected Stories* is imminent, and now Faber, which declined to publish Delmore during his lifetime (Eliot's doing) has brought out this biography. A major Schwartz revival, nonetheless, seems unlikely.

James Atlas, a 28-year-old Rhodes scholar, has given us a balanced, exhaustive, anecdotal account of the man to place against Bellow's fictionalized interpretation, and has added a history of that second-generation American Jewish intellectual circle that enlivened *Partisan Review* and came to blows at parties over Pound's latest Cantos. Equally important, he makes us ponder again the words of the doomed soul who wrote:

O your life, your lonely life
What have you ever done with it,
And done with the great gift of consciousness?
What will you ever do with your life before death's knife
Provides the answer ultimate and appropriate? □

OF COURSE he was often down if not quite out. He tells one story that reveals the brutal side of show business: More was a good friend of David Niven and they were both appearing in the film *Appointment with Venus*. In one scene More had to hit a German soldier — the scene marked a crucial point in, turning the character More was playing from a pacifist type into an enthusiastic soldier. When he turned up to act this, his big scene, he was informed by the director that it had been cut. "David is the star," said the director "and if anyone's going to be hitting Germans in this picture, it's going to be him — not you." Niven, by the way, comes across as a singularly unpleasant character, although More professes affection for him. Once he took More home for the weekend, deliberately got him drunk and then made him burn a chair which was very dear to his (Niven's) wife, thus getting rid of something he hated while being able to blame More for it.

More has married three times and divorced twice; his two daughters cannot be said to have been smothered by their father's loving care. He delights in his success, and why shouldn't he? He has everything most people want and pretend to disdain — fame, riches, the envy and admiration of others, and he still manages to look like Bob Cherry. □

Another nerve-racking moment came when Noel Coward "...invited me to his flat in Chelsea for dinner. We were alone and...he was wearing his polka-dot dressing gown. We had a delightful meal. There were two grand pianos in the room and, after dinner, Noel sat down at one of them and played 'I'll See You Again...'. The atmosphere was very intimate...I sat by the fire feeling rather apprehensive as to how the evening might end. Noel Coward finished playing and stood up and walked slowly towards me. I lost my nerve and jumped up as he approached. 'Oh, Mr. Coward, Sir,' I cried, fearful of what might be about to happen. 'I could never have an affair with you, because — because — you remind me of my father!' Noel paused. He looked enigmatically at a Chinese mandarin. Had I offended him beyond all apology? Then he smiled — 'Hello, son,' he said in his clipped way and roared with laughter. More concludes magnanimously: "In every way he was a most wonderful man."

LIKE SO MANY other actors, More came to the profession by chance. He started off at London's Windmill Theatre, famous for its

naval officer in World War II, much reading between the lines, must have all too often remembered some of his film roles.



MORE OR LESS, An Autobiography by Kenneth Moore. London, Hodder & Stoughton. 249 pp., £5.95.

Aviva Even-Paz

his husband's approval. He relates one hair-raising incident when he was practically being raped by an eager married woman in the back of a car, with her husband, the driver, only a foot away.

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* The campaign will be conducted in accordance with the regulations which can be seen at the company's offices at 19 Rehov Modi'in, Bnei Brak.

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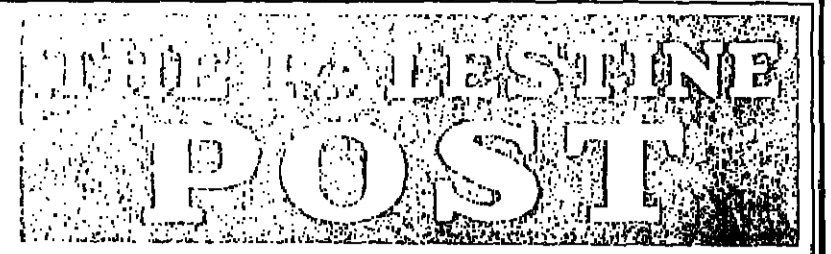
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THE JERUSALEM POST
30 YEARS AGO

The armistice agreement with Egypt was signed at Rhodes, with everyone hoping — and assuming — that it would soon be followed by a peace treaty. It was also clear that Trans-Jordan would follow soon in Egypt's footsteps. The millennium seemed close at hand.

Jerusalem, February 20-26.

The Jerusalem Post was known as the Palestine Post until 13 April, 1950.



THIS FEATURE IS PRESENTED BY THE JERUSALEM POST AND BANK LEUMI LE-ISRAEL AS A SERVICE TO THE PUBLIC

EDITORIAL
Friday, February 23, 1979
Shvat 26, 5760, Rabia Taat 26, 1368

New phase

THE SIGNING of the armistice with Egypt is a triumph for the principle, always maintained by the Jews, that their relations with the Arabs can best be served by direct negotiations on a footing of equality. The success of the negotiations is an achievement of the United Nations and its representatives here as well as the representatives of Israel's Foreign Ministry and Army. It is a fitting crown to the State-building work of the Provisional Government of Israel, which is now surrendering its trust.

Though formally a military agreement has wide implications. By its acceptance, Egypt has separated itself from the other Arab countries and has recognized the State of Israel. Although one Article states that the "Armistice Demarcation Line is not to be construed as a political or territorial boundary and is delineated without prejudice to rights, claims and positions of either Party as regards ultimate settlements of the Palestine question" — thus allowing the Egyptians, in theory, to pursue territorial claims in Palestine — it leaves Israel in complete control of practically the whole of the western part of the Negev including the Faluja pocket and with a free hand to deal with Trans-Jordan in connection with the eastern Negev.

The real significance of the Armistice is not to be read in its own terms but in Mr. Shertok's remark yesterday that from the negotiations had emerged an identity of views between Israel and Egypt about future problems concerning both mutual relations and their relations with the outside world. It may be taken that these words were not spoken lightly. Mr. Shertok added that the entire Middle East will soon become aware of its indebtedness to Egypt for having taken initiative in the new course. The outlook is more hopeful than at any time.

Agreement signed with Egypt



The Israeli Delegation at Rhodes (from left to right) Ellyahu Sasson, Yigael Yadin, Walter Eytan, Arye Simon

RHODES, Thursday, February 24. — The Israel-Egyptian armistice was signed at 10.30 this morning in the Yellow Room of the Hotel des Roses, in a 22-minute ceremony which laid the basis for permanent peace in Palestine. The signing automatically signified Egypt's de facto recognition of Israel. The Egyptian Brigade at Faluja will begin to evacuate wounded, infantry and heavy equipment — in that order — at 0600 G.M.T. on Saturday.

One of the most important points in the agreement is the cessation by the Egyptians that the October 14 lines would not serve as the "purpose and spirit" of the armistice. These were the lines before Israel launched the October offensive.

The agreement was signed for Israel by Dr. Walter Eytan and Colonel Yigael Yadin and for Egypt by Colonel Seif ed-Din and Colonel Mohamed Kamel of Rahman. Signatures were affixed on five leather-bound copies of the document — one for each delegation, two for the U.N. Security Council and Assembly and one for Dr. Ralph Bunche.

Coloured markers showed the pages where the signatures were to be written. When this had been done by the two delegations, Dr. Bunche turned to the page where he and Brigadier-General William Riley, his Chief of Staff, signed for the United Nations.

The Acting Mediator then complimented the two delegations on the conclusion of the agreement: "Important history is being recorded here today," he said. "You have now made a significant contribution to the cause of world peace. For this, the international community, the Near East and the people of Palestine shall fervently thank you."

"In the past six weeks on the island of Rhodes you have worked hard and earnestly. It was not an easy task you were called upon to do. Wars are much more easily made than unmade, but you succeeded, and you have done so only because you, as delegates, and the Governments you represent were imbued with the will and the determination to find the road to peace. Once having found it, you resolutely set on keeping to it."

"History will owe you a great debt for this noble and successful effort."

The basic agreement was signed first and then the annexes, each delegate signing his name 24 times with his own pen.

Throughout the signing, Dr. Walter Eytan, head of the Israel delegation, sat with an unlighted pipe in his mouth. When the signatures were affixed, he pulled out a match and lighted his pipe. Colonel Seif ed-Din, leader of the Egyptian delegation, wiped his glasses and then also lighted a cigarette.

TEL AVIV, Thursday, Feb. 24. — The signing of the armistice was warmly received here. At the moment it was signed in Rhodes, the Foreign Minister, Mr. Moshe Shertok, faced newspaper editors on the veranda of the Ministry. He hailed the agreement as the first "since the historical Welsmann-Faisal pact to have been signed jointly by official Arab and Jewish representatives." He added: "It is the first accord reached between Israel and a neighbouring Arab State."

Mr. Shertok said that the signing of the armistice bore out the oft-repeated contention that only equality of political status would bring the Arab world to recognize and accept Israel as a fact.

Terming the armistice as "the first link in a new chain of evolutions," Mr. Shertok said it would go down in history as a far-reaching departure in Israel foreign relations and a momentous event in the Middle East.

In the six weeks of close contact with the Egyptians, he said, very useful contacts had been made. An identity of views had emerged on future problems both concerning mutual relations and those with the outside world.

The Foreign Minister paid tribute to "the realism and courage of the Egyptian Monarch and Government, their breadth of vision and bold statesmanship which have made the present agreement possible." He continued: "Israel will not forget that among the neighbouring countries which had waged a war of aggression against her, Egypt was the first to respond, albeit belatedly and partially, to her call for peace and to comply with the Security Council Resolution on an armistice."

Israel POW's return from Trans-Jordan

JERUSALEM, Monday, February 21. — One hundred Jewish prisoners-of-war were freed from nine months' captivity in the Trans-Jordan camp at Umm Jamal when they were transferred into the New City of Jerusalem at 11 a.m. yesterday. Among the p.o.w.'s were 98 combatants, two physicians, one dentist, one Chaplain, one civilian and two women.

One of the women, Mrs. Simha Mirzahi, was kidnapped by Arabs from her house in Tiberias, while the other, Mrs. Rahel Mirzahi, had escaped with her Arab husband from Jaffa before the town was taken. Her husband died, and she was returned to Israel.

The repatriates left the camp at 6 a.m. in trucks. They stopped at Amman for a short time, and according to one of the prisoner's reports, the townspeople hardly took notice of them.

When the party arrived at the no man's land near Mandelbaum Gate in Jerusalem, it was greeted by Lt.-Col. Moshe Dayan; the District Representative of the Israel Government, Dr. A. Bergman; staff officers; Ilaqa officers and Red Cross officials, as well as a few relatives and friends. For the second day in succession Col. Dayan met the Jerusalem Commander of the Arab Legion, Lt.-Col. Abdullah el-Tel. On the previous day, they had been at the same spot to transfer 153 Arab p.o.w.'s to the Arab lines.

The formalities took 20 minutes, then the men and women were taken to Kiryat Anavim, where a reception centre had been prepared. Here they gathered in the dining room, and were warmly welcomed by more relatives and friends, and members of the settlement.

The seven sole survivors of Kfar Etzion were among the freed prisoners.

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The Kadishman Connection

Meir Ronnen

THE YEAR is 1970, the time 4 a.m., the place a hotel room in New York City. Unable to sleep after the time change, newly arrived Israeli artist Menashe Kadishman reaches for the artist's tranquillizer: pencil and paper. Neither are at hand. Kadishman locates a felt marker and begins doodling on the pages of the Manhattan telephone directory. Thus begins a long saga which provides Kadishman with a new vehicle and which culminates in an extraordinary exhibition which opened at the Israel Museum last week, involving over 100 Israeli artists, a few famous international ones and even including contributions from Kadishman's mother and daughter.

Kadishman had doodled on telephone pages before, but that morning in Manhattan saw the launching of an obsession. Kadishman first related to each column as though it were a skyscraper. He arrived "at a whole landscape, paths between the irregular right-hand margins.

Later, Kadishman made pages from directories in every city he visited and they became a kind of diary. He would cross out all the names except those of his friends... and the name of the place.

When he came to work on Israeli telephone pages Kadishman found that the names were suddenly less anonymous; as he couldn't bear to cross them out, he drew arches above them, putting them in little cages. Later, he found he could cross out the Hebrew names with transparent

colours, so that they remained legible.

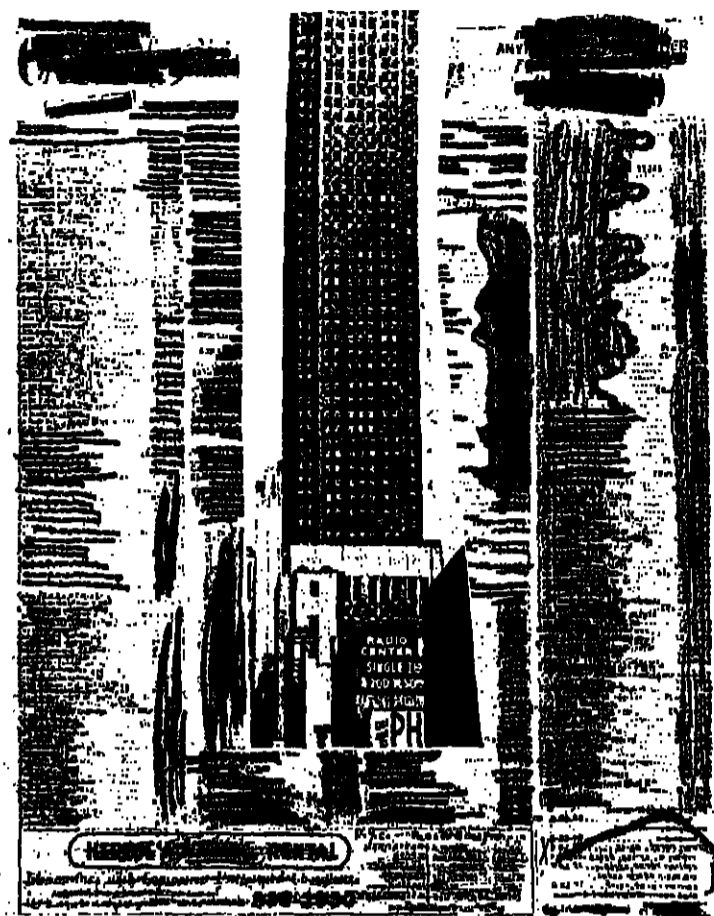
In 1973 Kadishman showed photo-enlarged telephone pages at the Krefeld Museum in Germany. Later, convalescing after an appendectomy, he made a series of large pages, not as a diary, but as variations on a theme, crossing out names with pen, crayon, pastel, chalk and even with staples, glue and adhesive labels. He then went on to obliterate whole pages with near opaque washes of colour.

Kadishman the sculptor was not satisfied with working in only two dimensions. He made sculptures with pieces of directory pages inserted into them, like supplications in the Western Wall; and a cylindrical model for a monument with directory listings pasted to the circular discs.

BY 1974 it seemed that Kadishman had milked the theme dry and the following year he thought of signing it off by making an enlarged print of a page with a listing for the Israel Museum and containing a collaged photograph of its buildings. The edition was presented as a gift to the Museum on the occasion of its Tenth Anniversary.

During the printing, Kadishman began working again on the partly completed offset colour proofs, much in the same manner as he had originally attacked the actual pages. Artist friends who happened to be asked for proofs to doodle on themselves. By 1976, Kadishman had established ground rules for a new large scale project: artists would receive two of his proofs to work on. The finished products would be signed by both Kadishman and his collaborator; they would keep one each.

What each artist received was an unfinished proof (different artists got different prints) without the final, black, printing. There was thus a blank vertical form in the middle of the print where the Museum photograph had original-



Batya Apollo/Menashe Kadishman: Suicide Telephone Page (Israel Museum).

ly been. Artists could do what they liked with it.

As more and more prints were distributed the worked-over proofs began to pile up in Kadishman's studio. Visiting Israel Museum curators began to consider the idea of exhibiting the project. They detected in the various approaches to the print an opportunity to present an exhibition of real didactic value. In fact it is to the credit of curators Stephanie Rachum and Nurit Shilo-Cohen that what might have

of man in building a structured landscape, both in the city and on the page.

Techniques were incredibly varied. Some peeled off part of the print (an analogy with crossing out) while others turned it inside out, used collage, or even sewed threads in concert with the crossings-out. For others, it was the first time in their careers that they had ever worked on anything but a blank page. Many saw in the print some real or imagined affinity with their own work and most thought of the whole idea in terms of their own language. Only a few virtually obliterated all traces of Kadishman.

The iconographic approach was even more fascinating: the telephone itself appeared in several works. One artist even supplied call-box tokens embedded in a latex sheet. Others seized on the idea of communications and exchanging ideas, or made networks of connections.

CROSSING OUT names is a death symbol that originated in ancient Egypt. A number of artists related to killing and death, using themes from their own work; and one even combined a skyscraper with little suicidal figures jumping off it. Another saw the white form as tombstones.

A few related to Kadishman himself, actually making his portrait or, in the case of America's George Segal, making a monotype directly from Kadishman's marvellously ample stomach. Some related to Kadishman's "laundry" and "tree" themes, while others referred to the Museum. Only a few ignored all previous references. And Christo, of course, rolled and tied his

proof. The catalogue is a complete little book, so good that one can enjoy it without even seeing the show; in any case it is advisable to read it first, though the well-explanations are better than usual. The catalogue concludes with a brief discussion of the history of cooperative effort in art and offers a large number of illuminating quotes on the subject from the participants, who give their reasons for remaining aloof from the original or for working in relation to it. Some fiercely defend their own ego; others pay homage to Kadishman. The curators also note "Kadishman's rather surprising opinion": he maintains that joint work is possible in certain things, in certain thoughts, in certain periods, but he "doesn't particularly want to work with other artists."

The curators rightly note that no particular school or style lent itself better than any other to integration with the print: lyrical abstractionists and conceptualists did equally well. They point out that the artists interviewed frequently complained of feelings of isolation from art institutions and other artists here and abroad; and that Kadishman in this case had served as a catalyst. His outgoing personality won everyone over. Not a single artist or novice turned him down.

Kadishman also loves to talk on the telephone; his kitchen walls are covered with telephone numbers and he keeps in contact with everyone. One artist quoted in the catalogue said: "He is like a big fat spider that spins a web that they could deal with — and those who pointed up the thematic elements. The formalists related to the colours, or the lateral paint lines, or the rhythmic repetition of simple landscape elements. Even then their reactions were not just formal; one saw the involvement

That collective (ugh!) sensitivity

Gil Goldfine

IT WAS not so long ago that an artist was required to practise the basics, to carve his own niche and advance towards maturity through experience. Art is now virtually instant.

After visiting any number of local galleries today's spectator can chart a formal graph calibrating what artists have to say and how they express their feelings. Essentially, mass media conditioning has infiltrated the art community's creative credo, resulting in a staggering amount of visual overlap.

The sales pull of "magical surrealism" in Israeli art is an obvious reference. Not so obvious is the overlap among the growing group of "clever" artists — those whose superior eclecticism challenges the most sensitive viewer and whose work has a ring of truth to it, yet, with time, disappears into dull mist.

Cases in point are two current exhibits: Gad Ullman's "Stone, Paper and Scissors, Farewell from Sinai," and recent drawings by Aharon Messeg.

Ullman's pictures run the technical gamut from mixed-media drawings to zippered canvases. In between, is a cornucopia of photomontages, serigraphs, watercolours, assemblages and "ready-mades." The entire range emerges as a slick overstatement based solely on the catch word "sensitivity," an archetypal set of



Gad Ullman: mixed media assemblage (Arbel Gallery, Tel Aviv).

effects that derive from early Rauchenberg and Dine salted with conceptual overtones.

It's like watching Errol Flynn swashbuckling through a series of daring acrobatics for an incredible adventure, one whose scenario is as hollow and inflated as a brown paper bag.

Instead of forging basic reactions, Ullman continually plays Merlin, conjuring up frail graphic images that lack real substance. He doesn't seem to have discovered the inherent energy of his experience, nor has he successfully transmitted the geographical vitality of his subject.

Unlike Ullman, who possesses all the proper educational and professional credentials, Aharon Messeg is self-taught and considered something of a "native" artist. One need only look at his pictures to realize they are composites of that "collective sensitivity" the art world has nurtured. In this sense, Messeg is no true innocent but a sophisticated collator.

Messeg's work contains the ingredients for success: a philosophical foundation, pictorial interest, earthy content, sumptuous colouring and vivid compositions. His interpretations of

rats and ravens, scoundrels at heart, come across as near lovable creatures because of their formal description.

However, like Ullman's, Messeg's works are riddled with the "fall-safe" pattern. They lack an individual spark. Instead, they fall into the area of predictability: enjoyment based on practised mannerisms marked by a superficiality in which the perennial battle between content and form is re-staged.

Unfortunately, the public eye has become conditioned to accept blindly the aesthetic suppositions of non-objective art, to enjoy hypnotically the gusty scribble, the aggressive line, the compositional counterpoint or the pretentious smudge. Our ocular senses have capitulated to an organized set of rules. The time has come to begin looking past the obvious and break the stranglehold of "collective sensitivity." (Ullman, Amalia Arbel Gallery, 13 Arlozoroff, Tel Aviv). (Messeg, Gordon Gallery, 29 Gordon, Tel Aviv).

OFFER LELLOUCHE could be best described as a romantic minstrel, a painter who elevates the mundane scene into soft, melancholic episodes. His billowy, cloud-filled seascapes, female portraits and flowered patios are filled with Proustian nostalgia. Each watercolour or drawing is sincere and delicately controlled, but the formal construction often lacks a true synthesis of observation and description. (Lavon Art Gallery, 35 Dov Hoz, Tel Aviv). □

Shows in Haifa

HEINZ SEELIG exhibits seven coloured lithographs, "Seven Days of Creation" in album form. A faceless deity presides from above; the colour is most exquisite. Aesthetically meticulous, with a square frame enclosing a round arch and, in two separate instances, a rainbow and clouds as minor arches. The deluxe edition adds six original lithographs, depicting life in a well-cared-for Eden — a profusion of trees, flowers, birds and animals — all the way from the Temptation to the expelled couple tilling the soil. A vivid and gently humorous album. (Goldman's Gallery, Haifa).

ARNON BITAN (Belt Zera) does oils and coloured graphics; my preference would be for the latter, in which realist motifs are caught in semi-abstractness; they are well composed and both colour and line are kept to a tasteful minimum. The oils, surreal in tendency, are too elaborate. (Belt Chagall, Haifa). Till March 7.

DOV PAZ now ventures into drawings of female nudes, either in sanguine or in ink, and portrayed in academic style minus idealization. In this he remains true to his usual factual manner, as seen in his clothed women with their moan and vulgar air. That goes for his oil of a hard-faced woman in pink (25) and for the drawing of young women chattering in an open-air cafe (2), both satisfactorily constructed. (Danya Gallery, Haifa). Till Mar. 3.

HANNAH MEGED shows acrylics and oil pastels. The acrylics are generally abstract and are characterized by motifs hinting at volume, somewhat flowing colour, and a very good understanding of the purpose in spatialism. The pastels are also abstract but linear and often horizontal, suggesting exercises. (Abba Khoushy Community Centre, Haifa). Till March 11. □

E. HARRIS

New in Jerusalem

SHLOMITH HABER-SCHAIM, a Chicago Art Institute, shows highly sensitive paintings and prints on paper that echo formalist without appearing too diversified or eclectic. Her lyric abstractions fall somewhere between Zaritsky, Fima, Hans Hofman and Raffi Levie, without actually resembling any of them. She virtually outdoes both Raffi and Fima at their own game in the marvellous colouration and free handling of No. 4. The gentle monotype colour prints painted directly on successive plates are consistently even in standards of transparency and tone. The few collages add little. This artist does not have much to say that is new, but she says it all wonderfully well, in her own individual manner, and is someone to watch. (Printers Gallery, Ramban 28, J'lem).



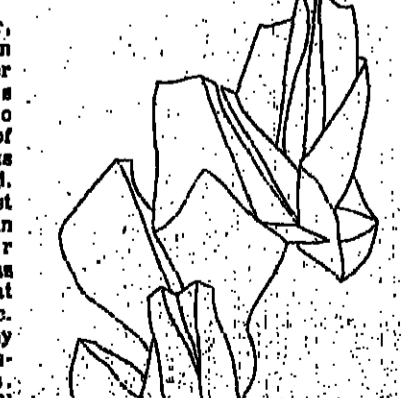
Shlomith Haber-Schaim: Painting (Printers Gallery, J'lem).

MAURICE KAHN, a South African-trained printmaker who teaches at the Bezalel Academy and Beersheva's Visual Arts Centre, shows etchings, screenprints and drawings that are so impeccable from every point of view that the result is a curious lack of excitement. Kahn performs so well that any element of risk seems entirely absent. Composition and drawing are so perfect as to seem too safe. Colour is almost too pleasant. Kahn makes

patterns out of light falling on architecture; and architecture out of both line and volumes created from leaf and plant forms. The latter get away from naturalism, even in the outline drawings. There isn't very much difference in approach between the etchings and the screenprints; and of course they are all beautifully printed.

Kahn arrives at a synthesis of beauty in either shape or in pure line. One wishes that he would, like Al Held, try these poems in line on a gigantic white canvas. (Ella Gallery, Yemin Moshe, J'lem). Till March 8.

ELISHEVA LANDMAN, painter, etcher, poet, ceramicist, died in Jerusalem several months ago in her 30th year in this country. This memorial show was mounted to provide money for the publication of her poems, and many of the art works and ceramics have already been sold. Her canvases were chiefly symbolist formalizations of figurative themes in low-toned, sensitive colour characteristic of early New Horizons days; while her watercolours were at once more free but also more realistic. The etchings are expressionist. Many of the works have already disappeared from the folders. (Jerusalem Artists House). Till March 7. □



Maurice Kahn: Etching, detail (Ella Gallery, Yemin Moshe).

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Compact De Lux	17,808	8,939	8,869
Compact Super 3	17,248	8,678	8,570

It's good to have somebody to trust **AMCOR**

"MEN SELDOM make passes at girls who wear glasses," quipped Dorothy Parker. She obviously had never been to Tel Aviv's "Optica 6:6." This new shop on Rehov Dizengoff employs a beauty adviser to help eyeglass wearers apply make-up to the best advantage, and even sells them locally-made cosmetics. It also offers special make-up glasses, in which each lens flips down separately, so that you can use one eye to make up the other. The frames alone cost IL1,200.

Lest your eyes miss Optica 6:6, the large sign has its name in eight languages. The term "6:6" is the metric equivalent of what English-speakers know as 20/20 vision.

The radio ad for the shop proclaims, "Optics and fashions in the same frame."

A chain of shops with this very commercial approach to optometry is the vision of 28-year-old Herb Abrams, a Canadian immigrant with degrees in mathematics and business administration. He employs an optometrist and an optician — the former to test sight and prescribe for glasses and contact lenses; the latter to grind lenses and fit frames.

Abrams has already earned the wrath of the country's various groups of organized optometrists. Almost unanimously, they scorn advertising as "professionally unethical," and oppose sale of cosmetics in the same premises as optical appliances. Abrams' optometrist is threatened with loss of membership in her professional association because of the advertising. But he defends the practice by quoting a U.S. magazine, *Consumer Reports*, which claims that prices for glasses in American states that forbid the advertising of optometry services are 25 per cent higher than in those that allow it.

With all its carpeted interior, comfortable waiting corner (for glasses made on the spot) and publicity budget, Abrams says "6:6" prices are "no higher and perhaps lower than elsewhere." Complete eyeglasses with local frames and unglamorous lenses average IL600 to IL700, those with imported frames, IL1,800 to IL1,900. Hard contact lenses cost IL2,500 a pair, soft ones, IL4,500. There are various special offers on spare pairs of spectacles, repair service, trials for contacts, etc. The shop keeps unconventional hours, from 10 a.m. to 8 p.m. non-stop, except on Fridays.

NONE OF THE innovations at Optica 6:6 is against the law. In fact, there is no law today controlling the practice of optometry in Israel, although it comes within the scope of the bill on all the para-medical professions now being drafted by the Health Ministry.

As things stand, there is nothing to prevent you or me from putting up a sign "optometrist" and going into business testing sight and selling glasses. The Labour Ministry issues certificates to opticians — the technicians who make lenses — but there is no parallel certificate for optometrists.

A "working paper" or "agreement" (depending on who tells you about it) on the definition of an optometrist by educational qualifications was signed by the Health Ministry and three professional associations in November. Although some parties are having second thoughts about this, the Ministry spokeswoman says it should be possible in a month or so to begin issuing cer-

Focus on eyes



MARKETING WITH MARTHA

ificates to optometrists recognized by the Ministry.

Questionnaires have already been sent out to people working in the field. The spokeswoman stresses that the certificates will not be the equivalent of a licence. This could only be issued if there were a law regulating the profession; and only then could the practice of optometry be legally restricted to licenced persons.

ONE WAY to ensure that your eyes are tested by a qualified person is to go through a sick fund. It will direct you to an ophthalmologist (the correct term for an eye doctor) or to an optometrist employed at one of its clinics.

After an eye test, the doctor or optometrist will give you a prescription to take to an optician to have the lenses made up.

A detour via the sick fund will probably save you nothing in the cost of the glasses or contacts. Optical shops routinely give a discount, usually 10 per cent, to anyone holding any sick fund card. A sight test at a shop is done on the spot and generally adds no extra cost to the finished product.

There is some inevitable rivalry between optometrists and ophthalmologists (or what are in some countries called ocellists). When it comes to diseases of the eye, the optometrist is expected to recognize pathological conditions and refer these to an ophthalmologist.

But when it is merely a matter of testing and prescription for corrective lenses, the optometrist and ophthalmologist are competing for the same clients. It has been suggested that the attitude of the Israeli medical profession has been a factor delaying the proper recognition and regulation of qualified optometrists.

The big question today is: who is a qualified optometrist? It is futile to try to read the diplomas hanging on the walls of optical shops and offices. No layman can possibly evaluate the diploma.

sons upgrade their education or retire; after that, new optometrists should be required to have completed a full-time professional course.

Medical and government circles are at present discussing the question of establishing an optometry school in this country.

If one asks the Optometric Association whether there is any real danger to the public from the practice of optometry by persons with a less formal education, its leaders say there may be.

It is not just a matter of simple sight-testing "which I could teach my 14-year-old son in a few hours; but that wouldn't make him an optometrist," one of the group's spokesmen told me. Its official literature states:

"Without the proper clinical procedures, without fully understanding ocular anatomy and physiology, without having full insight into the functional aspects of vision, the spectacle appliance may create more problems than it solves."

The Israel Optometric Association's advice to the public is obvious: look for its emblem, an iris surrounded by the name of the association in the shape of an eye. Dr. Stollman admits that this is easier to find in the main urban centres than in outlying areas.

THE ISRAEL Opticians' and Optometrists' Association (*Igud Ha'optika'im ve-Ha'optometristim be-Yisrael*), P.O.B. 2828, Tel Aviv, Tel. 03-613855, is the country's oldest and largest association, and has absorbed some former groups. It has just held its 43rd annual conference. Its membership is about 160 optometrists and 80 opticians.

Originally, it was just the Israel Opticians' Association, but later added the word "optometrists" to its title and separated its membership into two lists. The optometrists were those opticians who had taken courses abroad or locally to upgrade themselves.

The spokesman of this association, and director of its Centre for Optical Studies, is Yitzhak Goor, who qualified as an optometrist in Germany. His father, Yehuda Lev Grozovski, founded the association, whose present chairman is Patahya Hayut.

"My father took a big step forward for the profession here when he separated optics from photographic equipment, which used to be sold in the same shop," says Mr. Goor. His association condemns cosmetic sales and commercial advertising by optometry shops. This kind of competition, he fears, can lead not only to a lowering of prices, but also a lowering of standards. On the other hand, his group has no objections to members working out of commercial shop premises with window displays.

In explaining his group's policy on membership, Yitzhak Goor observes that in a country of immigration and absorption, people must be allowed to work in their chosen professions, provided, of course, their qualifications meet certain standards. He insists that the standards of his association are those generally accepted in Western Europe.

No one disputes that this association has been very active in sponsoring courses to upgrade the level of people already working as optometrists and opticians, and in training new opticians (in a course recognized by the Ministry of Labour). The training centre is at Tel Aviv's Tel Municipal High School. Mr. Goor agrees that the eventual answer is a local full-fledged School of Optometry, and says that his Centre gives a

"preparatory course" with this in view.

Mr. Goor is enthusiastic about the Health Ministry's plan to issue certificates to recognized optometrists. Pending such action, he asks the public to look for the emblem of one of the two major professional associations — i.e. either his own or the so-called Anglo-Saxons.

His association's emblem also has the shape of an eye, but with an angle cut out of the iris.

He concedes that it does not tell the layman whether the practitioner is an optometrist or an optician. If he is only an optician, the association's code of ethics requires him to refer the prospective customer to an eye doctor or optometrist for a sight test and prescription.

THE ORGANIZATION of Opticians and Optometrists (*Igud Ha'optika'im ve-Ha'optometristim*), affiliated with the Artisans Association, is the third signatory to the recent agreement with the Ministry of Health. Its chairman, optometrist David Levy of Tel Aviv, says his organization numbers 100 members, mostly opticians and a few optometrists. He was once part of what he calls "the Goor group," but broke away after an internal squabble. Most of his organization's members, like himself, come from Central Europe.

I found David Levy in his shop on Tel Aviv's Rehov Lillienblum, where he and his brother started practising as opticians in 1950. In the late '60s, he completed a three-year course in optometry taught by local ophthalmologists and sponsored by the Ministry of Labour. After that, he says, the Ministry refused to sponsor any more of these courses, and threw the ball into the lap of the Health Ministry, where it has sat, idle, ever since.

Mr. Levy sees nothing amiss, and a great deal right, with optometrists getting their training gradually through courses as they work their way up as he did, from optician's apprentice, to optician, to optometrist.

"Those with practical experience who then take courses step by step may turn out better qualified than those who start out as fresh young students in a college of optometry," he told me.

MR. LEVY would like to see all the country's optometrists unite in one large professional association and cooperate for their common good. He said the three organizations managed to put aside their rivalry only once — to host an international conference on optometry in 1969.

When I asked him for the emblem of his organization, he found me a letterhead bearing the title of yet another optometrist association, of which he says he is also chairman. At this point, my eyes went blurry.

And if you check the Tel Aviv Golden Pages phone directory, you'll find yet another name and emblem — the Association of Qualified Israeli Optometrists (*Agudat Ha'optometristim Hamusmachim Ha-Yisraeliyim*). Its emblem is a round eye. This, however, is today a faction within the "Goor group."

Before we all develop eye strain trying to decipher these various emblems, the Ministry of Health would be wise to step in and issue the promised certificates to optometrists it deems qualified. This certificate should be clearly identifiable, and should be widely publicised. □

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